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First part.

Suggestions for landscape-gardening in general

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Preface.

„ Permit us to take into account here also
„ the beautiful; for we don't see why we
„ should exclude the beautiful from the
„ useful. What is useful? Only that which
„ gives us food, which keeps us warm and pro-
„ tects us against the weather. And why are
„ such things called useful? Only because
„ they promote the prosperity of mankind?
„ But the beautiful promotes it in a still
„ higher and larger degree; therefore the
„ beautiful, exactly understood, is amongst
„ useful things the most useful.

„ Deutsche Denkwürdigkeiten. "

Cap. Regnerer.

We have we must confess, in a great part of Germany, scarcely awakened to the suitable ~~proceeding~~ pursuit of our own interest and there are only few who have directed their sense and efforts ~~especially~~ exclusively to the beautiful, without regarding the ~~advantages~~ profit. A universal

and intelligent ~~connection~~ union of both purposes is still more seldom to be found.

This is mostly the case with the different kinds of landed property, and it is certain that England has herein ~~overtaken~~ surpassed our grade of civilisation for more than a century. Things which are easily done there are here still almost ~~unexecutable~~ impracticable. But it is time now for wealthy proprietors of estates to try at least the approximation, though ~~even~~ without slavish mimicry, more in spirit than in form, and always according to the locality. The reason for my especially mentioning England here is neither mere fashion nor idiopathic for everything that bears the name English, but the perfect conviction that in the art of a worthy and gentlemanlike enjoyment of life (If I am allowed to use this expression) England will still remain an unreached example for us, ~~especially~~ in regard to the ~~living in the~~ country life, as also to the general comforts, connected with entire ~~content of~~ satisfaction in an ingenuous sense for beauty ~~in every respect~~ of all kinds, ~~as~~ and just as far from ~~female Asiatic~~ the revelry of the harem, as from that continental

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and mean intrig[illegible] which does not have its foundation in poverty but in bad customs and neglected manners at home. ~~England will still remain an unreached example for us.~~ From this higher cultivation of luxurious life, landscape gardening has developed itself to an extent which formerly no age and country seemed to have known, and has made England in spite of its cloudy climate and ~~little~~ lack of sun shine, to the most various and delightful place for the ~~friend~~ lover of nature, who enjoys it most when its beauties appear combined with ~~as-~~ ~~ranging~~ artistic hands — just as the unwrought precious stone ~~does~~ only reaches its perfect beauty, whe[illegible] becomes polished. With this I don't say that even wildest nature left untouched in its simple but sublime and sometimes so ~~appallingly looking~~ terrific magnitude, ~~—~~ will not produce the deepest and most delightful ~~vast~~ impressions; but to a lasting ~~onetimes~~ satisfaction marks of industry and distinct working of men will be absolutely necessary. Even in a painted land scape we ~~expect that it shows~~ require something ~~of human~~

which must be the result of human work

~~living~~, - in order to give it life, as we say. A real landscape needs by far a greater variety than a painted one, and it appears doubly pleasant to us and at the same time delightful to our heart, when we as for instance, in England, where nature is almost everywhere [illegible], can admire in their magnitude and splendour not only the palaces and gardens of the rich, but also, in general, all the modest looking houses of small farmers, which are just as well arranged and finished. They too ~~convocate~~ shine, like the proud castle, amidst high trees, or stand upon rich meadows, surrounded by shining bushes, announcing in the same way the delicate mind of their proprietors by their pleasant appearance and ~~proper~~ appropriate elegance. Yes, even the poorest will decorate his straw hut with flowers and besides his economical needs will keep a very carefully arranged garden, no matter how small it may be, where nothing but select fruit is growing, surround all around by vine and jasmin.

Must not a real feeling of shame awake in us, when we see the contrary in our country, when we find still a considerable number of manor-houses, the principal view from which looks out upon the dung-hill, at the door of which pigs and geese are amusing themselves the greatest part of the day; while within floors sprinkled with sand are often the only attempt at neatness.

I have quite frequently seen in Northern Germany very wealthy persons, even men who had more than hundred thousands, living in such pseudo-castles, — so called by themselves — castles which an English tenant would in dubio have unhesitatingly kept for stables.

If the vegetable garden which is generally close to this manor house!!, is also decorated, then some feathered pinks and isolated lavender flowers, which enclose his onion and cabbage beds, will be all that is to be found there.

Alleys of stunted fruit trees mournfully surround

the cabbages and turnips, and if some very old oaks or birches have resisted the tooth of time, the proprietor of the estate will then seldom fail to strip off their leaves for his sheep, so that they will stand there just like naked victims, stretching out their bare branches and crying for vengeance.

Still more sad it is, as we all know, if it has occurred to the owner to lay out, according to fashion, so-called English plantations. The straight paths will then look like the forms of a cork-screw, winding through young birch-trees, poplars and larch-trees, and will seem very uninteresting. After rain they will either be impassable on account of the dirt, or in dry weather the sweating promenaders will have to wade through the sand, which has been put there. Some exotic bushes which do not grow too high and which are less beautiful than the native ones are generally planted on the borders of the paths, together with young firs. After a few years the fir-trees will

over-grow the path and in consequence they will have to be trimmed and so loose the lower branches, showing only bare stems with the plain soil below. On those parts of the path, which are left open, the badly kept grass and the starveling exotic trees will neither represent nature nor the art of a well kept garden.

If the affair is carried on more energetically and on a larger scale, then the culvert which was hardly large enough to be seen is enlarged to a pretended brook; a gigantic bridge made of rough-hewn birch stems, is built in an immense bow over this small brook, and in order to obtain distant views two or three spaces are methodically cut through the forest, pretentious little temples and ruins are erected the first of which show what the other ought to represent.

This is, with only a few variations, generally the method of such an undertaking. [illegible] must be applied, as it will draw in the [illegible] without any produce valuable estate from

agriculture.

This has been ridiculed enough, with more or less wit but not much improvement has been made up to the present day, and I repeat it once more, for a good many large and costly landscapes which were begun with the best industry and finished with great expense bear unhappily only too clearly the traces of the wretched condition, in which the art of landscape gardening stands in our fatherland. There are certainly a few exceptions, but they are very scarce and I don't know of a single really finished and completed specimen which would match the best English landscapes in its kind. But it is to be hoped that the royal plantations under the management of the [illegible] serving director Lenné, which are intended to surround by a magnificent park all Potsdam, will become such a specimen.

Although far from assuming authority, to give rules fully on this subject, I think however

that a rather long practical experience, the careful view of excellent examples, connected with passionate love both for the business and for the earnest study of the best works on landscape-gardening in every detail has enabled me to give some useful hints, yea and more to state some very good rules, which to the proficient man will not seem unworthy. This rules will also be especially valuable to amateurs in painting pictures in nature / if I am allowed so to call and therefore to reckon into the field of art the making of a picture which is not painted with colours, but with real forests, mountains, meadows, meadows and rivers). This will if well understood and used in the right way enable him, without going himself the expensive and troublesome way of experience, to give his director engineer, inspector, gardener, or whatever he in name, the technical executioner of his ideas, and in this way to produce a work of art that has come from his mind but in-

dividuality, a work of art, formed by himself, instead of ordering a garden or better a locality, just as a suit of clothes is ordered from a tailor. A good many things will not be found new, though they are not yet quite known, and many an idea may have been given already in a more correct way, especially in English works, but they are fatiguing by their great prolixity, and in the homoeopathic sense dissolve generally every millionth part of salt in a tankard of water.

Just in the brief summary when treating to already known, I can expect some thanks of the reader, I can think it my own merit not to have copied anything from books, but to have deduced all that has been given by me from personal experience, or to have founded it practically upon my conviction.

For explanation of the following, it will be necessary to state the manner, in which I propose to

arrange my remarks.

I will indicate by superscriptions, which logically follow each other, the contents of every chapter, and as the explanation of the leading line I will describe the park which has been laid out by myself, as my theory, as said above, has at most perfectly realized itself in this park. Drawings, which give a clear idea of the text, will be intercalated on the respective passages for the purpose of a better understanding.

After having finished the [illegible] general principles a short history and description of the above mentioned park will follow, always with reference to the rules, which have been given [illegible] intention to enter into too large a detail, but to represent more the attained results than the official method of the study, and according to the title of the [illegible] "Suggestions" not to give a complete compendium, [illegible] [illegible] to things which [illegible]

First part

Fundamental view and plan to a landscape.

A large landscape-plantation must in my opinion rest upon a fundamental view. It must be undertaken with perseverance and if it shall be a substantial work of art, it must be done as far as possible only by one managing person. This one person may and shall use the good ideas of many others but he alone must work it up to a whole with judgment, so that the real mark of the individuality and the unity does not suffer. ~~You must~~ I wish to be rightly understood. ~~we right~~: I say a fundamental view must be laid as foundation to the whole, not an indistinct working at a venture must show itself, but the conducting and accomplishing thought must be recognized in every particular; and this thought may rise from the situation of the artist, from the particulars of his life or the earlier history of his family and should be qualified by the locality which he may find — but with this I do not expect that the exact plan of the

execution in every detail will be projected and kept hold of beforehand? Should everyone recommend the contrary in some respects: for, although the principal features of the whole are predetermined, the artist has to surrender without constraint to the inspiration of his fancy, to discover new things to study out his materials during his work, to note especially the unexpected reality during sunshine and shadow within and without the district of his locality (for light is always one of his principal materials), to trace cause and effect, and in this way to assign all his former ideas or to drop them partially, if he thinks of something better. The painter likewise will have to change from time to time something in his picture, which is so infinitely less various; he sometimes will have to make a situation more pleasing, to correct a shade, to give a better expression to a certain passage. How can the artist in gardening, who has to work with so much unmanageable material, that which is sometimes so hard

to estimate and who again has to unite several pictures into one, — how can he succeed in catching everything at the first trial?

I do not know of anything more stupid than when a defective particular is not destroyed and replaced after a better judgment, but when all remains a stigma merely because it has already cost so much money and time and the changes would cost perhaps double the sum. Patience is required for the exercising of every art and if the means do not last, then it is better to appropriate those means for correcting the old state with which progress was intended to be made. To delay alterations, which have been proved to conform with the object in view, is dangerous, for the existing evil gives easily wrong opinions, when executing the new.

Goethe says and this quite right: "The producing of artificial things is just like an affair of honor and also a matter of conscience."

It is therefore impossible for the taste for the fine arts, to engage in something which does not answer its purpose, or to content one self with a subject, that has proven a failure. He will rather make some sacrifices, than to leave the blot, and if it be only an unimportant matter. So it is with nature, which likewise furnishes and finishes the smallest of her admirable creations with the same love and carefulness, as she does with the greatest and sublime ones.
Although I did never deviate from the fundamental view during my working out the landscape in Mustham — I shall find a better opportunity for explicating this fundamental view later on —; I do not deny that there were many passages, which have not only been improved, but entirely changed and this not only once, but two and even four times. People are greatly mistaken, if they think, that confusion will arise by making so many changes, when they are really made with good reasons and judiciousness, and not in

a state of ill temper, in which case, they will have to be careful not to regard a mere change as an improvement. Besides this, the principle of the "Nonum prematur in annum" must be applied also here, and we must not set to improve and to change until we have reached the best and hold to it, which in most cases only time will teach; this very time, which to us often becomes so very long, whilst other artists, having unlimited disposal over the material given to them, are happy enough to be rid of the necessity to observe and calculate the time's success.

Several years ago, when I was showing my plantations to an intelligent lady, she told me very modestly, that she understood only very little of this business, but had seen a good many places, which were more picturesque and still grander than mine, but she added that there was something here, which always struck her as pleasant and this was the improving peace,

which (bore sway) over the whole. Never could have an eulogium ever been more flattering to me than now, and if it be ~~based~~ founded, I can consider my work in its quality a success. This I have to owe especially to the following two-fold principle viz: To have always followed only one fundamental idea, and yet to have never left unchanged that which was imperfect.

Hence it follows, how stupid it is to engage an artist for a few days, weeks or months, who is, not known, ~~in order~~ to immediately make a design, ~~upon~~ of which every road, every plantation, the whole with all its details is represented, or to send a map of the locality to such a man who will enter upon the business ~~and~~ without fatiguing the mind, without knowing the front of the locality and the real views, the effects of mountains and valleys and of high and small trees ~~both~~ in the immediate vicinity and at a distance. He will draw some lines on the paper which is lying

before him that might look very sober and nice, but in execution will generally produce something out of taste, miserable, unavailable, unnatural, - in short a failure. He who has made the design of a landscape and wishes to execute it, must not only be thoroughly acquainted with it, but on laying the foundation of the whole, must do it in quite a different way from the painter, who is going to make a picture. The beauty of a real landscape in a well made picture can only partially be judged; it is not to be judged at all by a design and I should even say on the contrary that (except on plain land, where there is no view and only very little can be done) a well made sketch with lines pleasant to the eye, cannot represent a good picture, for in order to produce a good effect, one will have to chose combinations, which if put down on the paper, will look abrupt and awkard.

Second part.

Dimensions.

It is not absolutely necessary, that a park should have a large extention, in order to make a good effect An immense ground, if unskillfully cultivated will often look so small and insignificant, that it will lose its ~~brightness~~ effects. This was the case with Michel Angelo, whom I shall touch on this occasion. He was very wrong when he said of the Rotunda: "You admire it on the earth, I will set it into the air"; and by this hoped to produce a greater effect ~~The Emperor~~ just as ~~he said~~ he applied the same principles to the cupola of St. Peter's Church as to the Rotunda, but how unpromising was the success! The cupola in its height and ~~under~~ the immense dimension of the building looked proportionately small and insignificant, whilst the Rotunda, built under the right perspective, is still after thousands of years, as sublime as the wall of the firmament. The pyramids of

on the summit of the Montblanc, would look not larger than ruby-boxes, and the Montblanc itself seen from a great distance looks only like a small snow-hill. Hence it follows that the two words large and small always remain relative. We judge every object not as it is, but as it appears to us, and here is a great field open to the artist in gardening. The tree for instance, which a hundred feet high in the middle ground of the landscape does not cover the horizon, will a few steps away from us do so, if it is only ten feet high. Therefore the quickest way to produce great effect and to give an expressive physiognomy to a landscape is attained by giving a good foreground.

I cannot help pointing out that although I have taken as a sample the universal aspect of English places and the all pervading predilection for taste in culture and embellishment of land, I am nevertheless of the opinion, that the conditions

would be a good deal better there. Most of the English parks seem defective in spite of the beauty ~~ol-ness~~ which they may have, especially in regard to the artificial lessening of ~~representation of the~~ the apparent dimension, which will make them in time uninteresting and monotonous. They will be inferior to the landscape, ~~which~~ surrounding the park, which is often ~~so~~ beautifully cultivated and which ~~answered any expectation~~ gives both by the artificial cultivation of the locality, and ~~as~~ by its variety. Most of the English parks are nothing but immense meadows with ~~graphically~~ well arranged clusters of ~~high and~~ old trees, ~~which~~ and are for the purpose of ~~animating~~ the landscape and partly for grazing ground for ~~herds~~ numerous animals, either for game, ~~animals~~ or for sheep, cows or horses.

The first aspect of such an immense place is imposing, and ~~represents always a beautiful picture~~ picturesque, but this is all, and the impression of it remains always the same. As soon as

we enter into the details, we ~~will~~ soon discover some
evils. As all trees are browsed by the animals
to a certain height (often as regularly as if
they had been cut with the scissors), their
appearance will vary very little only. Bushes
cannot be without special enclosure; every one
of the newly planted young trees must have
one, by which a methodical and constrained
aspect of the whole will be the consequence. Be-
sides this, bushes cannot be planted well, ~~as pic-~~
~~turesque which is~~ very desirable in order to
interrupt the view and in that way to make
several small pictures out of the main picture. Only
one path leads generally through this vast solitude,
without leaving any signs of human life to,
and from the castle, which is standing in the
middle of the meadow in its majestic height,
bare and ~~abandoned~~ lone, while cows and sheep
are grazing close to the marble ~~circuit~~ stair of the
castle. It would not be astonishing, if the spectator

~~who will~~ feeling lonely and ~~uneasy~~ strange, ~~when standing~~ in the presence of ~~before~~ this ~~magnitude~~ grandeur should bancy himself, ~~will think without his wanting it, that he~~ in the midst of an enchanted place, where there are no more human beings but John Bull, who bearing this name with the fact, was converted into an animal. This could be avoided, if only certain districts would be marked for animals and not the whole park-landscape ~~is~~ left to them. It has become a fixed idea with the English people, that a landscape without animals in it is nothing. The ~~living~~ presence of human being in it is intolerable to them, for nothing is more hermetically shut up for a stranger, than a landscape plantation of an English citizen. The humanity of our noblemen has never been known to them, but they find an excuse for ~~it~~ their custom in the extraordinary impoliteness of their people. Although I have said before that ~~dimension of the district~~ a large area for a landscape plantation is not absolutely necessary, I must

nevertheless confess, that this is very desirable, — especially if it can be obtained without too great sacrifices — in order to unite variety with ~~the striking~~ impressiveness, which always will represent the ~~surmounting~~ crowning charm of the whole. "Caeteris paribus" (that means if drawn out with equal skill) I would always prefer a large park to a small one and even if the latter have more beauty.

In our country where ~~English~~ ground is of so much less value, than anywhere else, a large extent is more dimension easily to be obtained and I would advice everybody to ~~look out for a large dimension~~ secure that if possible, and if his estate be not sufficiently large, rather to change the whole into an improved landscape without any enclosure. This can easily be done with smaller expense, than one generally thinks. But it is certain, that a park existing for itself and intended to be complete in itself, in which we cannot at least walk or ride a full hour without reentering the same paths, and which besides does not have a great

many ~~ways~~ paths, will soon seem ~~[illegible]~~ monotonous to us if we are, as it were, shut up in it. I believe, that, where a profuse and picturesque nature individualises all its surroundings and resembles an immense work of art, which seems ~~like~~ enclosed by the horizon, as for instance places in many parts of Switzerland, Italy, Southern Germany and Silesia, every landscape of the above mentioned kind is only a "hors d'oeuvre". To add anything to that would ~~seem~~ seem to me as if a special landscape were being painted in a corner of a magnificent Claude Lorraine. One may be satisfied there with laying out good roads, in order to make the enjoyment greater and by taking away single trees from some places, to open an aspect which nature had covered with too close a veil without regarding the visibility of her beauties. Around the house one ought to be contented with a nice garden, ~~of~~ not too large ~~an extension~~, and if possible in [illegible] with the locality. The garden should not be made to show variety of landscape ~~variation~~, but

convenience, ~~amenity~~ agreeableness, safety and elegance. The horti-
culture of ~~the olds~~ ancient times, which has been applied in Italy
in the fifteenth century by the study of the clas-
sical authors and especially by the description,
which Pliny has left us ~~from~~ of his villas, and
from which later on followed the so-called French
horticulture in a more plain and less pleasant form
deserves great regard. This rich and magnificent
art, which could be called a proceeding of architecture
from the house into the garden just as the English
architects are advancing the landscape ~~forth~~ up to the
door - could be applied best to the above mentioned
purpose. Place yourself, for instance, ~~at~~ among the rocks of
Switzerland, between precipices and cataracts, dark
pine-forests and blue looking glaciers, or in a
palace in Paris Street, which is decorated with the
greatest possible splendor and ornament of ar-
chitecture, surrounded by high terrace with garden-
plots of different flowers, animated by shadowed ar-
bours of ~~[illegible]~~ and vine-arbours, artificial marble-

statues and prattling fountains — and around this garden the natural magnificence of the mountains. The castle with its gardens will disappear, as it were, by a magic word, if one goes only a few steps into the forest, and before us we have the undisturbed solitude and the wilderness of the sublime nature, until a bending of a foot-path will unexpectedly open an aspect. At a distance the work of art looks again forth through the dark fir trees in the beam of the setting sun, or rises over the dawning valley in the splendid of the morning light, just like a realized fairy-dream. Would such a picture not belong to the most beautiful ones and would it not owe its chief ornament to the contrast only?

One will have to manage in a different way in a locality where nature offers less material, and where the park, as an oasis in its large dimension, has first to form its locality and the landscape. Although beauty is always founded upon the same principles, they can nevertheless be applied and assigned in a different way. One will

have to pay attention to this especially in the case in question, as it is not possible to produce a pleasant and gentle harmony by great contrasts. Therefore one will have to fit the views, which may be there, according to the character of the park itself. The dimension of the park is a main condition, especially where a new locality is to be added in order to get a sufficient work of art, while in the former case, only one point had to be regarded for making the surroundings serviceable to their purposes. Cases, which are between the two mentioned categories, will admit modifications in both instances, and the judge must carefully according to the locality. All that has been said here about it, can in general be regarded as a fundamental rule.

Third part.
Enclosure.

I have often heard people say, that nothing interferes more with nature, which is the idea of landscape-gardening than the enclosure of a park.
I am of another opinion and agree with the English people who enclose carefully every park. But this enclosure has to be arranged variously and must in most cases be hidden from the inner side of the park. The enclosure of the park is strictly taken more in decoration, than of art, but I should not like to reject it in this respect. How often are not the most beautiful places of non-cultivated nature likewise surrounded by regular enclosures, and such an enclosure does generally only increase its attraction. A valley, which is surrounded by a large forest or inaccessible rocks, or an island, around which flows the water, will give us the feeling of tranquility, in a certain

increase the feeling of the perfect possession of them, the greatest possible safety against everything that may pierce and disturb us, things which nature lets us enjoy with double ease. So it is with a protecting wall or fence around a park, which must as said before be welcome to us as something fit and not seldom as something necessary to its quiet and safe enjoyment, - for only the unbidden invader is not allowed to enter it and on the other part we are not hindered at all from leaving the park and going further. This idea can only be objected by a perverted opinion of freedom, which in general at present wants to do away even with imaginary limits, and which hates everything that bears this name. As said above, not only every park in England has an enclosure, but also every subdivision and this for the sake of the animals. Every bench and every young tree has an enclosure, and although this is too much,

and interfering with nature, I have often found, that an enclosure here and there makes a picturesque effect, especially where the character of the locality changes. It leaves satisfactory impressions and prepares as it were, the mind for new ones.

Therefore it is absolutely necessary that a safe, high and solid enclosure is given to the park, supposed that one has the means, – for indeed, just as the French cook-books begin their receipts always with the words: "Ayez une carpe, ayez un perdreau, etc", before they explain, how to cook them, so do I suppose whenever I give a good advice, that the means and the locality allow its execution. Enclosure, I say once more must in this case be given to the landscape in all its extensiveness and also partly to some subdivisions. But an enclosure will not look well the more solid it is, and it would be wrong to obstruct the open view by showing the end of the park. Therefore one ought to cover the greatest

part of the enclosure with large and close plantations. In case the enclosure consists of high boards, which are of no much value, care ought to be taken, that it cannot be seen. This can be done by leaving out the enclosure in places from which one can have a good view and by replacing it by a deep ditch. But the state of being compelled to do so is to be avoided by planking pleasure-grounds around such places. A path should only lead to this ditch, where for instance a small drawbridge is built over it and which performs an exit. The method of covering the enclosure must be various. On some places it can be large and covered by large trees in a length of two to three hundred steps or more, on other places in small and low bushes, over which a view is open to distant places. Again in other parts those views may be shown at the same time above the bushes and beneath some high trees, which arise between them. If the park is

surrounded by a wall, then it may be interrupted occasionally in some places by bushes and trees or by ruins, which are overgrown by ~~vine-leaves~~ wood-bine and ivy. The ruins again can be interrupted by a building, gallery etc. Under such circumstances the wall will even contribute to the fulness of the views.

If the locality permits, which might not always be the case, I would in a climate like ours, propose to note the following, when making an enclosure, which I myself have only partly been able to observe:

Around the park, in places where an open view is not wanted, a ~~wide~~ deepening about seventeen feet in length should be made, in which shoe and acacia etc. should be sowed. Even on land of medium quality this will make in the course of years an impenetrable thicket.

Close to a pine-forest should be laid, which surrounds the whole park (certainly with the exception of the open. ings). There should also be some leaved wood and

bushes in the pine forest, so that the whole shows variegation in summer-time. Places which are intended to have only a small height should in a climate like ours be covered by juniper and yew-trees, also by such pine wood, which does not grow very high, and by our common pine and silver fir. All these trees can by cutting them remain as small as bushes. Along this plantation, which is sometimes broader, sometimes smaller, and which need not be larger than about fifty feet, leads a grass-way about twenty four feet in length. On the side of the grass way, which is turned to the park, begins only the real forest, as a view from the grass-way.

Leaved wood ~~in the forest~~ cover the monotonous looking pine forest in summer time, on the other side they grow only on places, where it is wanted. It is incredible, how such an arrangement animates the park even in winter, which in our climate is so [illegible]. The above mentioned grass-way will [illegible] [illegible] [illegible] even if all is covered with ice

and snow. The fore ground which always remains green, covering the verge summer and winter, gives colour to the whole locality, by which the monotony will lose in winter time. A well grouped and drawn out park must in regard to its form satisfy the sense of beauty, no matter if there be any variety in regard to co[illegible] in it or not; for the park will represent an interesting picture by the harmony of its trees, grass and ponds and of the hermetically arranged paths and shores, although the real embellishment is lacking in winter-time. The verge of the pine-forest around the park must of course have the appearance of real nature. Special directions about this point will be given under the head "Plantations". In the meanwhile the sketch on plate I. will illustrate all that has been said. A. shows that the grass-way which forms an exit of the park, remains almost hidden. at the point K. it looks like a grass-ravine which disappears in the thicket.

A good many parks in England, especially those old [illegible] which have been set out by [illegible] who is

the Shakespeare of landscape gardening) and who connected with his ingenious work of art a good deal of pleonasm, disproportion and abruptness, as such parts as have been set out by Brown's pupils who imitate only his defects without being able to match him — a good many parks in England, I say, are surrounded along the wall by a regular collar of different kinds of small plantations. In the midst of this plantations and parallel with the wall leads a carriage-way, from which the greatest part of the mentioned wall is to be recognized by looking through the trees. The reader must not mix up my project, as the grass way, which I speak of, meets the grass-ravine and on this way does not look like a real way. The use is in a climate like ours only intended during the winter. This idea is derived from the earliest age of art, at the time in which landscape-gardens of small dimensions were begun to be laid out. It was only empty pride, that wanted to have such large grounds, but the plan of arranging

it, was a failure, for it showed every, that ought to have been hidden.

Naturally every interesting point in the distant landscape connects, as it were, all beams within the focus in spite of the enclosure with which the park is surrounded for it [illegible]. By this a specious extent of the dimension is produced, which, if skillfully made use of will exceed the real tension. But those far points must be kept so that the contemplator cannot discover the verge of the enclosure although these far points are evidently too far to belonging to the sphere of the plantations. They should be discovered again from other places and under the same point of view only as little as possible. Mountains, for instance, may should be seen partly only but only once in their full extension. A city should be arranged in the same way and it is to be avoided that one and the same object is repeated too often. The art of effectively ~~[illegible]~~ hiding and hiding objects is harder than to show them. The spectator will for instance find a view remarkable

beautiful, but will add: It is a pity that this large tree is standing before it. Everything would be still more attractive without this tree. But he would be astonished if the tree would be removed. The view would suffer by it and the tree has only been put there to attain a better effect. A garden of a large extent is, as it were, a picture gallery and the pictures want to be framed.

Fourth part.

Groups in quantities and buildings.

Nearly all objects in a landscape, large and small, must be carefully arranged. Natural sense will of course always produce the best groupings. For special objects I will give some directions later on; but the following rule can be regarded as a fundamental one. Light and shadow must in the landscape be disposed conformably to the object in view. By doing so the essential groupings in quantities will be very easy, for grass, water, grounds

which do not give shade, are the light of the architect. Trees, forests, buildings (also works on plans where they can be of use) must serve him as shadows. Therefore the unpleasant effect of disturbed and straggling objects, which is the result of too much variety and interrupted light is to be avoided.

On the other hand one ought not to [illegible] everything (too much shade. Meadows and ponds should not represent bare looking expanses, but they should be arranged so that they disappear in the darkness of the vegetation, or project as some well calculated bright point. Buildings ought not to be shown fully, for they will look strange and will not harmonize with nature. Points, which are partly covered look nicer than if fully displayed and the fancy has to guess a good deal too. The eye rests often with more delight upon a distant chimney in an immense forest, which casts its gray smoke-cloud into the blue air than upon a bare solitary palace [illegible]

accessible from all sides and without showing any astonishing variety, is standing there in no harmony with nature.

It is very important, that buildings should be erected in accordance with the landscape, with which they are, as it were, interwoven. A good many of our German architects overlook this. Edifices, which are for instance built in a city, require quite a different management from those built in a park. Some of them are standing there as complete in themselves; others are only a constituent part of the later ones and must receive picturesque effect from them, which they partly throw back again. Therefore great care must be taken when erecting buildings in regard to the aspect and view, which they give on. A certain irregularity will in general have to be chosen for park-buildings as more picturesque and conformable with nature. A temple, which is for the purpose of divine ser-

vices a theatre, a museum, which are devoted to art, requires certainly symmetry and an exact style; but a castle or a villa will gain a good deal by a certain unrestraint both for convenience and for effect in their outward appearance. The landscape of old, as they [illegible] in their mind [illegible] the [illegible] principles [illegible] to the building of [illegible] and castles. The best example is certainly the villa of Hadrian near Tivoli. The Italian villas and castles in the [illegible] and 16th [illegible] [illegible] it too. They look to the building, partly hidden and [illegible] with large and small windows on the same wall, doors on the sides, corners advancing and [illegible] in back; sometimes a high and bare wall with [illegible] [illegible], single doors, projecting roofs and [illegible] built [illegible], in short everywhere a magnificent but in no way an [illegible] [illegible], which is [illegible] to the imagination; for the motive

for every change from regularity is declared by itself or can at least easily be guessed.

Regard must be paid to the locality where a building is to be erected. A castle, for instance, in the midst of a plain corn-field as in Machern near Leipzig looks strange. It is the same with the Egyptian pyramid here which is built in an attractive hill-point, rurally situated or a straw-hut [illegible] in a bench parterre. These are all contrasts in which harmony suffers. The Gothic architecture with its pointed arches makes a very bad effect under the tapering pines and [illegible] poplars, while it is well suited under old wave-like oaks beech-trees or firs. The pines and poplars look well in an oriental villa with its [illegible]. But if harmonical beauty is the principal object then it indicates that suitableness must be recognized by building. A building for instance which is built in Gothic style simply because Gothic

style was wanted, will cause an uneasy feeling.
It is a "hors d'oeuvre" uncomfortable as a house, and as a decoration without the necessary harmony and motive. But if we see upon a distant mountain the towers of a Gothic chapel extending above the crowns of old trees and if we are told that this is the [illegible] of a family or a frequently visited temple, devoted perhaps to divine service, we then shall feel satisfied, because suitableness has been corrected with corresponding ornament.
An immense palace, surrounded by a miserable estate, on which ~~poorly~~ wretched looking huts are ~~adjoining~~ standing, or an immense park, in which a cottage of insignificant appearance is the principal point, will make a [illegible] effect; and I have already ~~accused~~ condemned the indecency that, ~~[illegible]~~ amidst all luxury and splendour permits ~~cows~~ from the outside to [illegible] the glass-door entrance.
Building must be erected in harmony with the sur-

roundings and every one must have its, ~~[illegible]~~ definite, purpose. Therefore great care must be taken when building temples, which in old times had quite a different national and religious purpose from to-day. This is the same with insignificant monuments, or they will look frivolous instead of ~~the~~ giving deep impression, ~~which they should make~~.
The trivial and mistaken manner, ~~how~~ in which mythology is understood to-day, ~~should~~ make it advisable to suppress it ~~for good~~ entirely and to abstain from inscriptions upon stones, which in certain places are intended to awaken certain feelings in the traveler, ~~and~~ even if the inscriptions were taken from Goethe, as those in Weimar. They are undoubtedly well suited in his works. Inscriptions are only necessary on places where they are of real use for instance on forked roads. Here will a notice always be welcome. The most ridiculous in the chapter "Mottos" is certainly a bench, which in Baumgartner's magazine is recommended

by a fine drawing, a bench dedicated to friendship, the back of which is formed of the following words: "Orestes and Pylades." Near to this bench is a music-pavillion, with music notched on it, from which the traveler can sing when passing: "Be joyous whilst you live." Such a lesson is excellent, for it will [illegible] even the most shallow-brained man.

The English people are likewise not ~~excluded~~ free from such absurdities. I have seen in London in a very attractive villa in a thicket a large Cupid made of wood and painted ~~with~~ white ~~colour~~ hanging between branches. With his [illegible] cheeks he threatened to shoot an arrow upon the passing travelers. Twenty steps off, there were monkeys made of the same stuff. They were in their petrified state playing in the grass. On my inquiry I learned, that the owner of this taste-[illegible] was a young beer-brewer — which sufficiently explained the Cupid and the monkies sufficiently ~~ex~~ —

~~blained~~ —, who had only shortly been married and just returned with his wife from the continent.

The most important building in the park is certainly the residence. It ought to ~~fit~~ be appropriate not only to the surrounding, but also to the character, the wealth and even to the occupation of the owner. A high castle with its battlements and towers will not ~~fit very well~~ be very suitable for an owner, who by occupation is a merchant, but it will ~~fit very well~~ be just the thing for an aristocrat, whose celebrated family has continued since centuries, and whose forefathers were really obliged to settle in regular castles. Repton Sen. went even so far in his art, that he covered the wonderful view of the city from a villa, near Bristol, ~~into the city~~, by plantation, in order not to remind the owner, who was a merchant, and had retired there from business, of his former ~~troubles~~ cares and ~~sorrows~~ troubles by seeing the city before him. This looks just like the English people and

a good many egoists there, who have endeavored to hide everything that, ~~as~~ though not belonging to their estates, could be seen from their residences, no matter whether the latter points were picturesque or not. I myself shall not ~~claim~~ carry shrewdness ~~as~~ so far as that, but only say that one ought to let the free view from the residence, entirely and according to the individual taste. Therefore more attention must be paid to the view from the residence than to the view to the residence, while it will mostly be the contrary with the rest of the park buildings.

By the way, I want to say that ~~also~~ the regions of the heavens must also be taken into account. [illegible], who in our country live on the western side, will often see everything wrapped up in fog, while those living on the southeastern side will have a clear and see the landscape in a beautiful illumination.

I am of the opinion that while there are many old castles (and many new ones built in old style) are a permanent feature of the country, they should be made as comfortable and more respectable looking, but on the other hand the old styles of architecture should, as far as possible, be preserved, even if a little better use can be made out of it. The collections of old arms, the majority of which are of high value and it is a real pity, that more interest is not taken in them. The following may be an example. A beautiful old castle, in my neighbourhood, [illegible] of one of the first families in the country has some valuable arms, [illegible] -ing [illegible] dealer, who [illegible] and a common architect has replaced it by a fashionable modern house with modern furniture, [illegible] at the annual fair, and [illegible] the shop keepers all have replaced the [illegible] with copies.

[illegible] [illegible] [illegible] [

England, and there is no other place where tradition is kept more ~~holy~~ sacred and where people are more proud of it than there. There are a great many family estates of ~~families of~~ English citizens, which have always ~~been~~ descended from father to son ~~in the hands of their grandchildren~~ and which have never been improved. In Malahide, in Ireland, which is the ancestral residence of the Talbots, have been found for instance hawking and sets of furniture ~~been found~~ which are ~~immemorial culture~~ many hundred years old. The could look at the magnificent Warwick-Castle, built in high relief, with its immense, thousand-year-old tower, or at the royal residence of the duke of Northumberland, without being impressed with romantic awe and without being able to enjoy the unsurpassable beauty of these wonderful buildings and their imposing grandeur!

The effort in our present time to give building [illegible] intended to serve as quiet residences the [illegible] old castles have been unsuccessful. The [illegible] buildings of such kind is [illegible]

are Eaton Hall and Ashbridge. Millions have been spent in creating such foolish things, ~~by~~ building in the midst of flower gardens, castles the towers of which have loop holes, while below within glass walls are conservatories ~~and parterre are glass walls~~ ~~[illegible]~~ filled with ~~in these~~ exotic and other decorative plants! Such arrangements show nothing but absurdity and a jovial ~~voyage~~ writer of travels says quite right, that the owners of buildings like these ought in harmony with them to walk with ~~[illegible]~~ armour and tilts in their pleasure grounds, just as Don Quixote did.

Such Gothic art is not to be recommended, for it will produce the same effect as, for instance, "Second childhood" does.

Fifth part.

Park and gardens.

These ~~Both~~ are two different things and it is perhaps one of the capital faults of all German English landscape which I know that the difference between park and garden is hardly sufficiently observed,

so that we find only two effects, as Whitcher says, a
painter's spirit and nonsense.

A park is a design artificially understood.
In general the whole estate, upon which the land
scape is to be made, and also the residence of the
owner, but it differs entirely from the pleasure-
grounds and the gardens, by which the park is
surrounded. The park must have the character
of rural nature and landscape. Working hands should
therefore not be required to maintain. This should
also be the case with well-laid ways and pro-
portionately disposed buildings. In my opinion
it is allowed — although Rousseau recommends it,
and a great many people agree with him — that
buildings should be laid out in parks and that,
in order to show the wild and uncultivated na-
ture visitors must, as it were, made through
the high grass and get acquainted by [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [

order not to show overloading and confusion. In my own park, for instance, near a sea, which a river forms in its course, is a fisherman's hut, leaning against large oaks; sideways on a high bluff, not quite 200 steps away, is a wax bleachery; close to this an ice-cellar and the small house of a park-keeper; in the same view, but on the other side of the river, at a greater distance, and still apparently near (behind this) is a village, the houses of which are all covered with straw and also a church with its projecting tower.

If these buildings every one of which serves a different purpose, and which either are, or by an optical delusion seem to be rather near together, were erected in a different style, they would greatly impair the good taste and seem like a real "Salmagundi". In order to avoid this evil, all that is necessary ~~to it~~, is to erect all buildings according to the rustic character

order not to [illegible] overloading and confusion. In my own park, for instance, near a sea, which a river forms in its course, is a fisherman's hut, leaning against large oaks; sideways on a high bluff, not quite 200 steps away, is a wax-bleachery; close to this an ice-cellar and the small house of a park-keeper; in the same view, but on the other side of the river, at a greater distance, and still apparently near (is a village of English style; behind this) is a village, the houses of which are all covered with straw and also a church with its projecting tower.

If these buildings every one of which serves a different purpose, and which either are, or by an optical delusion seem to be rather near together, [illegible]

a different style, they would greatly impair the good taste and seem like a real "Salmagundi". In order to avoid this evil, all that is necessary ~~to it~~, is to erect all buildings according to the [illegible]

of that part of the village, which is the main in the above mentioned locality, but without ~~giving~~ making them too much ~~said~~ alike. The roof of the English cottage, the fisher-man's hut, wax bleachery and ice-cellar should all be covered with straw, just as the village; or with any other rustic cover, but all uniformly. They will then look like a special part of the park like a [illegible] village which is owned by a ~~well off~~ wealthy proprietor, extending to both sides of the river. Unity is in this way gained by variety of forms, for twenty different looking buildings scattered in different parts of the locality, will look like twenty different things, but a city with ~~[illegible]~~ tenthousand houses forms only one thing.

If the view comprises a very great landscape, then indeed more heterogenious objects may be seen without disadvantage; yet the fancy never can succeed ~~to be~~ in being satisfied and this she was expected to do with many parts which in their traces had been [illegible], when looking at a Chinese tower, a Gothic church, two or [illegible] Gothic temples, a Russian block-house [illegible]

This is the correct translation; but I don't know exactly what
the author means by mouth and porcelain-gardens!

Note relating to page 45.

ruins of a castle a Dutch farm, with a vulcan as an addition everything belonging to the same picture. Under such circumstances the sense will certainly suffer a kind of artificial indigestion, nothwithstanding the beauty of the further surroundings.

The principles, which have to be applied to the pleasure-ground and the gardens are different from those of the park. They must vary as much as possible and show flower-gardens, winter gardens, fruit, wine and vegetable gardens etc. I have seen in England exotic, Chinese American gardens, zea and more mark and porcelain-gardens.

I could diversify a suggestion here, which has been given by me before, viz: If the park is a concentrated idealized nature the garden will then be an extended residence. Personal taste ~~of~~ concerning special objects can give a little way here, even ~~sport~~ [illegible] and free indulgence to fancy may be allowed. Everything should show ornament, ~~accurate~~ [illegible] appearance, and as much luxury as the [illegible] allow. The [illegible]

should look like a velvet-carpet, upon which flowers are embroidered. The most beautiful and rare plants should be found here (provided that climate and art may make their thriving possible). Remarkable animals, different kinds of birds with fine plumage, various seats for repose, refreshing mountains, cool shades of dense ~~allies~~ avenues, regularity and ~~harmony~~ firm — in short there must be variety in order to produce the richest and best effect possible, just ~~as~~ as the different parlours in a house are arranged in a different manner. In this way as above explained the ~~row of chambers~~ must be continued only in a greatly enlarged measure in the open air. Thus the blue firmament with its always changing clouds represents the decorated ceiling on which sun and moon are lighted as an eternal chandelier. To give rules about this detail is business of the ~~technical~~ [illegible] flower-gardener and nursery man; or better it ~~is due to~~ [illegible] the taste of the owner; and ~~the~~ best [illegible] to the delicate mind and fancy of women, for fancy

above can create beautiful things. Concerning this subject I shall only mention some general rules, that means the most important ones.

The district of every special part of the gardens, to which the pleasureground is meant too, must for the ~~safety~~ shelter of the precious plantations have an enclosure which separates garden from park. If the locality allows a higher terrace or a continued ditch, it would then indeed be the best enclosure of a pleasure-garden. Regular lines, which are not hidden, but which show distinctly the separation, are to be recommended, for a garden is only an object of art and as such can only enter into consideration.

Thus the animals or games, which are grazing upon the grassplots of the park, are kept off from the pleasure-ground by the enclosure, and it also separates the meadows, the grass of which is intended to be cut down. The eye of the spectator will enjoy the beauty of the differently arranged surroundings, the various

ornaments of the decorative plants, the even emerald-green carpet of the garden, everything set out with the greatest possible accuracy; the eye ~~sets yonder~~ in fact all this, but at the same time upon the imposing groups of the landscape, the masses of high and dark green grass, between which flowers are growing — ~~over which~~ so beautiful when the wind wantonly skims over them, just like a young man over the flowing locks of his sweetheart, or when jolly mowers are joking under the fragrant hay bundles, upon which the sun sends her gleaming rays. This antithesis between contrast of real nature and artificial decoration delights the mind doubly, because it separates them evidently and in its separation makes this contrast ~~to~~ a harmonious picture.

It depends upon the locality, whether the different gardens (and the more there are, the better will be the variety) are to be fenced in one and the same enclosure, and this might be the best for the contiguous residence of the owner, or if they are to be disposed in different places of the park. I have used the golden

mean, viz: I extended the pleasure-ground around the castle, instead of placing it only on one side, as is customary, nearly throughout England;)
(and within this pleasureground the flower-gardens extending close to the windows of the castle, with a conservatory which has connection with the parlors. Then at a distance, but in the district of the pleasureground - a ~~another~~ distinct object - the orangery ~~hanging together~~ connected with winter-garden, forcing-houses, and kitchen-gardens. But the orchards, the vine-yard and nursery-gardens must be far off from the castle in different ~~places~~ parts of the park, and moreover some smaller gardens differently arranged, connected with the principal buildings in the park. A special description of it will be given later on.

Although nearly all of those gardens are decorated by beds of flowers here and there, the largest flower gardens ~~are strictly understood only for~~ are intended for the principal masses and ~~intended for~~ for greater variety. The place and the kind of arrangement must,

I repeat once more, be entrusted to the individual taste, but I would say that one and the same sort of flowers planted together in masses will generally produce a more magnificent effect, than the composition of different ones on one and the same bed of flowers. But the shades are so various, and the [illegible] of the execution so numerous, that it requires a long practice and experience to become perfect master herein. The illumination of the flowers & the objects which surround them is a principal point. A rose in the shadow and a rose in the sunlight will show quite different colour, and this is still more so with blue flowers. Especially striking is the effect which is produced, if through the shade of large objects, sunlight falls upon full blown white flowers, which are between other different kinds. In general it is recommended to interrupt coloured flowers by white ones, in order to show them off, and to [illegible] them more.

A winter-garden consists, as its name already indicates, of such plants only, as always remain green and it is quite difficult in a climate like ours, to set one out with the variety which is necessary. Orangeries, conservatories, statues and, ~~also~~ even if the [illegible] artificial fountains will ~~even if the water freezes~~ not be without picturesque effect. ~~Plantation of~~ A [illegible] in the regular antique style or ~~of~~ in the French, which is derived from the latter, is best for such gardens. If effect of [illegible], it may be produced by climbers, which always remain green, or the beautiful light green heath and cranberry shrub.

I repeat that I am obliged to be ~~[illegible]~~ [illegible] all these subjects as they are ~~without~~ [illegible] of the limits of my aim, partly on account of their large details, and partly [illegible] they will have to be spoken of in the description of the Muskau-park.

I therefore close this chapter, only adding that fruit and vegetable gardens can, although they are mostly planted only for the [illegible] of their pro-

duce, afford a very pleasant sojum, if the beds are nicely arranged, by means of fruit-trees, which grow up the free standing espaliers, by walls, through which grate-doors are leading (see Plate I.c), by convenient paths edged with large beds of flowers and by the greatest possible cleanness and order. In such places we ~~will~~ shall be delighted if the sun [illegible] her warm rays upon us in spring; in autumn we shall pluk from trees or bushes the freshest and choicest fruits. In England, where everything is arranged for convenience strawberries are planted on terraces, ~~planted on terraces~~ which are on the sides of the paths, in order that one may be able to reach them without troublesome stooping. Raised paths lead in the same way along the fruit-trees in the intent that cherries and apples should grow on one and the same ~~balance~~ level with the mouth of the promenader. [illegible] suitably erected in the midst of the vegetable garden in order ~~not only~~ to use [illegible] the sunny but also the shady side. Dif

ferent kinds of fruit-trees are artistically planted below, which will run up the walls in different forms. All the English fruits have not sun enough in the open air, and the only ripe ones ~~of them~~ are, as it was at the time of the duke of Lauragais, ~~one~~ "Fried apples".

Sixth part.

The laying out of grass-land in park, meadows and gardens.

Sixth Chapter

The laying out of grass land in park, meadows and gardens. Luxuriant and well grown grass is to the landscape what the gold frame is to an old religious picture, in which the faithful and affectionate looking faces have by this means double the good effect. It refreshes the whole picture and gives enough play to the sun, just as on the contrary, a dry and grass heath extends itself in the midst of the beautiful landscape, like an outstretched shroud. It is certainly an evil if the grass in spite of its being green, is marshy, so that it can only be looked at, without our being able to enter it; or if it is so soft and loose, without a firm bottom, that the foot of the promenader is pressed in and horses and carriages disfigure it for months in places where they have passed. The latter circumstance, it is true, cannot be avoided in the first season after the population has been

[illegible] out, especially when the weather is humid. But, if the grass is for the future carefully managed a firm bottom is soon obtained, even if the soil is a little loose. I can recommend for it the following simple rules, which in my own [illegible] the experience of several years has confirmed.

I. It is not sufficient that only one sort of grass should be sown whether for a meadow, pasture, or pleasure-ground. A real dense plot of grass can never be obtained by using only one sort of grass, no matter if it be [illegible] or not.

II. [illegible] (namely meadows and pastures) I consider the greatest possible variety the best, but with this modification that for [illegible] of soil that sort of grass has to be used, which has empirically been found suitable, that one half or one third is to be taken from that and the [illegible] other sorts, as for instance,

for wet soil, Timothy grass as chief ingredient; for heavy soil Ray grass; for clayey soil, yellow clover and French Ray grass; for thin soil, honey-grass; for high lands white clover, etc.

III. It is of great advantage to dig a trench of about two feet upon the place where the grass is to be sown, provided the soil is dry. The quality of the soil does not come into consideration here. The mould must then be put again loose into the trench. If the lower soil is not sufficiently rich, it must be improved by mixing it with slime, compost or field soil. If the trenching proves to be too expensive, the soil can then be ploughed about four feet deep, provided that it is good enough for that purpose. After this has been done, plenty of seed must be sown and in damp weather, in our country best from the middle of August to the middle of September and the whole must then be rolled in. If

the soil is heavy then it is better to choose a dry day for sowing. At the end of October, the most beautiful grass will cover the new meadow. The next year it must be cut off early in spring, in order to obtain a uniform growth. After this the grass must be left as it is, in order that it may carry seed, which falls out and gives density enough to the meadow for the next year. All that is then necessary is continuous rolling after the mowing, and every third or fourth year sufficient dressing either with compost, or field soil, shine, or fresh manure, whichever can be obtained easiest and best. In this way I have to the admiration of many farmers produced the most luxuriant meadows. They had been supposed to run out, but instead of this they improved even after ten years and were also very profitable to me, as the capital which had been put in to it was [illegible] after [illegible] years.

IV. Marshy soil must be made entirely dry first. Many subterranean culverts, as used in England, made of large gutters, which are put upon large square tiles, forming in this way small canals, and which do not get obstructed every moment like spray and field-stone channels, might be best. If there is much water and falls, which flow quickly, nice open brooks can be formed out of it, which drain still better and afford a good deal of decoration. But they must be naturally and properly laid out, or they will otherwise disfigure instead of embellishing. I would advise to draw such small brooks in large and bold looking curves, rather [illegible] than rounded. The banks of such brooks must be as level as possible in order not to interrupt the grass meadows too abruptly and to loose too much meadow-soil. After this the necessary variety is to be given to the bed of the brook. This is done by taking

away the earth on different places, sometimes
on the slopes, sometimes on the lower border
of the banks; also by bushes, stones, or water
plants. I have been struck by the idea of form-
ing a delta in my own park, which has
abundance of water and very little descent
on an uneven and large tufty meadow, [illegible]
[illegible] of which a good many
ditches were absolutely necessary, which if laid
out in the common way, would have produced
an unpleasant effect. By this I hoped, in ac-
cordance with the formerly recommended idea
"To gain unity by variety" to attain a good and
natural looking picture by laying out occasional
small plantations of reed and water plants and
also by animating the brook by different kinds
of water birds.

It is a matter of course that irrigation and draining
must be carefully done. The entire inundation
at one and the same time and this several days

in spring, also every time after the grass has been cut off, is preferable to the daily dizzling during the hot season, from the latter of which I have never observed any good result.

V. If grass plots are used instead of pleasuregrounds and gardens, the different kinds of grass seed must be mixed according to the soil, avoiding all bulky seeds, as for instance, reed millet, French ray grass, couch grass etc. English ray grass festuca ovina, and white clover are generally used in England; if a greater variety is desired, different kinds of Agrostis and other fine species of grass. But in order to create and soil a nice and fast mead is best obtained by covering with strips of selected pasture-grass which is to be found everywhere on field paths and the borders of the [illegible]. It is cut in long strips and rolled then in the same way put on the well prepared soil, [illegible] with wooden rollers,

any remaining intervals filled up with smaller pieces, some good garden soil strown over it, then some of the above mentioned grass-seed mixture sown over it, and finally everything well rolled and watered

This will surely give the best result and if it should happen that later on the grass dies out a little in spots, I have found that, in order to remedy this, it was sufficient to take off such parts of the meadow and to change the respective pieces, which will then grow again exuberantly. The handling later on is very important, or the short grass will not remain nice very long: The grass must be cut off every week in damp weather, every fortnight in dry weather. It must also be rolled just as often, and it is of great advantage to do the rolling before the mowing; first in order to press in and down the small stones and the rising ground, by which the scythe is caught, and secondly in order by mowing again to efface

the strips which the roller leaves upon the grass, and which will otherwise look bad for several days. Common corn scythes are also used for the grass; but this operation requires a good deal of exertion and a straight cut. In order to prevent any grass culms from remaining every cut must be made twice upon the [illegible]: The morning hours, when the dew is still lying on the grass, are best for it, provided the weather is dry. If these rules are strictly observed, it will seldom be necessary to remove any intrusive flowers or weeds; they will either soon decay or they will never have time to expand and by this to disturb the development of the even grass plot. People are inclined to weed out all moss in such grass. For by the above-mentioned managment a great many kinds often form a plot themselves in the shade of trees, where no grass can grow. This moss plot is equal to the velvet in softeness and it almost surpasses the grass in its greeness. I remember to have seen a large [illegible] of moss-grass of

this kind upon the Island of Wight, which surpassed in elasticity, fresh green, and density everything that I ever have seen on grassplots in England. I have succeeded too in forming pleasant places of this kind under large trees. Immediately after the mowing the short and often dust-like looking grass is raked off and the grass is regularly brushed up and down with sharp brooms, until it is as clean as a chamber. It will then become more pleasant for walking, than the best gravel-walk and it does not need the anxious prohibitions and boards, which are often ridiculous. There can be ball playing the whole day upon it without doing any harm to the grass. When the weather was very dry, the pleasure-ground has also been watered by a large fire-engine with a suction pump by means of a leather hose, several hundred feet in length. All this machinery has been kept at the sea near the east for that purpose. I cannot say however that it has been of much

profit, and I therefore have abandoned it later on account of the proportionately large expenses. If the grass should apparently wither during the very hot months, it will nevertheless always grow again in autumn. By extraordinary drought the grass which is exposed to the sun will notwithstanding be parched in spite of its being watered. It is certainly advisable in such hot seasons to neither mow nor roll at all. The latter once excepted, the time of mowing and rolling should begin with the first vegetation, and end with the coming of the frost and snow. This continued proceeding is certainly very expensive, and it is therefore customary in many parts of England to keep only the lawn short, and also the borders of the paths of the rest of the pleasure-ground, especially if the occupants have gone away. The density of the short grass and also its cleanness will later on suffer, if not regularly cut off; and this I have noticed very often.

If the gardens are very large, then it would be good to train several men especially for the mowing and to have the grass cut constantly in the morning hours, so that when the last piece is done the work begins again on the first, by which the garden will, as far as practicable, have a generally neat look. For on account of the slow and phlegmatic temperament of our people it would require a good many employees to roll, and to sweep so large places in one or two mornings without stopping, and as very few of them are qualified enough for it, this work would not otherwise have a great success.

The reason for my having spoken so fully on this subject is that there is scarcely one that is more neglected; it seems even that it is to the unknown. But I have demonstrated that upon my own ground and estate, I have by regular treatment in spring, summer and autumn, obtained just as nice grass as in

[illegible]. Only during winter, [illegible] beginning of which it becomes most beautiful in England, we have, on account of our rough climate, to do without it. It will not well be possible to match the luxury of the open meadows and especially the splendour of the flowers, from which I remember examples where deep red, blue and yellow colours, seen from a little distance, have fully infolded and covered the green.

N.B. It will perhaps be of interest to those desirous of learning to know a regular receipt for meadow plantation, which I have for this purpose made by my chief gardener. The cheapest way, in which it is carried out, is, as follows:

"The land which is intended for meadow, is two years before to be planted with crops to be hoed. It is for this purpose gratuitously given in

small parts to people, who in return have to manure and cultivate it. By this the field beds and any inequalities will mostly disappear, especially when the beds are [illegible] out and cultivated. After the quality of the soil of the whole expanse has been carefully investigated [illegible], as we have seldom here a place of ten acres of the same quality, clay and marl have to be put on those places where the soil is thin; and heavy sand and light field soil, also compost of turfy soil and tanner flame, upon [illegible] as are heavy. The whole expanse must then be levelled again so that all the small inequalities are brought into the remaining hollows and deepenings. The whole land must be arranged so that the roller can touch [illegible].

I have found the month of August or September the best time to sow [illegible], always depending somewhat upon the weather,

but the sowing in September is preferable. The advantages of the sowing in summer are: I As we have not so much dryness in autumn, as we have to expect in spring, the plant gets rooted and grows before the winter. II. Meadows, which are laid out in autumn, will carry seed with more certainty and also more richly. III. The land which is intended for the meadow can be levelled and improved leisurely, that means after the spring work and the other urgent business matters have been finished and whenever a good opportunity in regard to working hands and draught-cattle is offered.

(Here, where the day's wages are not too high, the land, which has been cultivated and prepared after the rules given, is spaded up by the square rod.)

(As soon as it is going to rain and the clods are partly dry, so that the soil does not stick; the land is to be harrowed once length-wise, and then the following seed [illegible] on it.

English Ray-grass, French Ray-grass, fescue-grass, honey-grass and Timothy-grass, always in one and the same quantity. For a Magdeburg-acre I would use fifty pounds of pure seed. But the seed is generally not enough cleared for our use, because it requires too much time, and in this case double the quantity is to be taken; if the soil is light, three times as much. Timothy grass-seed cannot be well mixed with other kinds of seeds on account of its being too fine and heavy. Therefore to ten pounds of this seed one pound of white clover, one pound of red, one pound of hop-clover and one pound of yellow melilot-clover has to be taken. This mixture of seeds, which are of one and the same weight, has to be sown later on upon the surface where that of more light weight has been sown. The whole must then be harrowed and rolled cross-wise and cross-wise.

As soon as a large part of the seed is ripe we

summer, it must be knocked out with rakes or small sticks before mowing the meadow. The greatest part of the seed, which has fallen out, or which has been knocked out, will spring up if the weather is partly fair. By this a rather dense grass bottom is obtained in the very same year, which cannot be expected for several years from seed which has been sown, unless the seed is sown three times as thick, as proposed by me. But this is very expensive, as the reaping and threshing of the grass-seed is a little difficult and dependend on the weather."

Rehder.

Seventh chapter.

Transplantation of large trees and their grouping. — Plantations in general.

The first necessity in the laying out of a landscape is of course a rich vegetation of all plants. The most beautiful forms of the mountains and waters, the splendour of the sun and sky could not compensate the luxuriant and thousandfold various forms of the foliage, the shaded and pleasant green of the rich trees and meadows beside naked rocks and overlooking waste seas. How happy the man whose ancestors have left him large forests and single lofty oaks beech-trees and lindens, those grand giants of our north, untouched by the destroying axe. He should never look at them without joy and reverence, and should take care of them as of the pupil of his eye, for everything can be done with money and strength, but no Caesars and Alexander would be able to replace those thousand-year-old

vake in their majesty after the prior day-labo-
rer has hewed them down. It is but too true
that terrible and quick is the power of men in
destroying, weak and impotent in building!
An old tree, dear reader, ought to be a sacred
thing, but the individual has of course to
give way to the whole where it is necessary.

It may sometimes happen that a single
tree, although considered a beautiful one,
can hinder the aim and harmony of the
plantation in such a way that it must
be sacrificed. Those cases are certainly very
scarce, and I know unhappily by my
own [illegible] that only a little change of
plan would often have been sufficient
to save a precious veteran of this kind, whose
condemnation seemed indispensable before.
(If all events, it must be considered a year
and a day, before the hatchet is sent forth
for execution. The importance, which I at-

tribute to this subject, may perhaps seem ridiculous to many, but a true lover of nature will understand me and dignify my remorse, which, unhappily, still lingers over half a dozen of those trees that were murdered by me. I can only console myself that on the other hand I owe a good many advantages and beauties to the bold removal of some others of those trees, so that the profit now greatly surpasses the suffered loss.

It is also not to be denied that more can often be effected in one day by taking away a few large trees than in a hundred years by planting a thousand new ones; and the loss of a few cannot be considered then a very great loss when by this the eye sees their number perhaps centuplicated. For by their disappearance a good many new views were to be seen which had been entirely covered by the others. It is so certain that although

had not too many old trees in my own park, yet by taking away some eighty, I have apparently increased the number tenfold, as seen from all points of the estate. In the real sense of the word, it happens very often that, as a German proverb says, the forest cannot be seen for the trees. But the grand art and difficulty in laying out a plantation is, as suggested before, the following: [illegible] proportionately only few objects, but in such a way that they represent many and different pictures, which cannot be recognized as one and the same object, or at least display a new effect, which had not been expected. The double [illegible] under the [illegible] board on plate II shows the result which the taking away of some twenty old windows before the castle has produced.

There is still another way left for it, viz., to [illegible] and then [illegible] trees [illegible]

they are not too large. The excellent theory of A. Stewart (whose Planter's Guide I cannot sufficiently recommend to my country people) the execution of which in his own park has proved so effective demonstrates the following: "As soon as a very old tree has the necessary transplantation qualities, it can possibly with more or less expenses be so transplanted that it can reach its original beauty and freshness again after three or four years, without losing a single branch."

There are three of the above mentioned qualities, viz: I. Open and airy situation which allowed the bark to become inured to the rough changes of the climate. II. Equal development of the roots on all directions and III. A crown which is equally spread on all sides so that it may be evenly balanced, which gives at the same time the tree a strong position against storms. In transplanting

it must be borne in mind that the soil, in which the tree is to be placed, must be prepared to suit the tree, and, if possible be put in better condition, than where it stood before. Furthermore it is advisable to leave all branches and roots connected with the tree intact, as far as possible, to which process many technical facilities and means have to be employed especially those simple but useful waggons for transporting etc. which cannot be described here, but which may be looked out in the above mentioned work, in many regards a very interesting and instructive book. The author of it has in the given way within four years arranged a park, which everybody who had seen it, would have thought fifty years old, and it seems almost that the rich English people will need to have but little patience now-a-days for by such magical works as this they will see gardens of

Armida created simply by commanding it. For, although those very old gigantic trees, which have been spoken of before, cannot be handled, as desired, oaks which were more than a hundred years old, have been transplanted by means of immensely large machinery. And it might happen now a-days that again a young Pinnum wood will, by order of some tyrannic banker, have to march not only to Dunsinane, but even to London! For common cases, and especially in consideration of our limited means in regard to time (for in England fully six months of the year are taken for planting; in our country generally at best only two, often scarcely one) the largest trees that can be successfully transplanted in any number are those whose trunks have a circumference of four feet and a height of from fifty to seventy feet. Those trees are sufficiently large to effect more than it [illegible]

merely been thought possible by the greatest efforts. It is true that just as old trees have been transplanted, but they had mostly been bereft both of their branches and roots just like a pole. Such martyrs never reached their original beauty again, and they could only be good to show their height in the midst of large plantations. As isolated they were more a disfiguration than a decoration of the surroundings. It is (and I am somewhat proud of it) really a truth that long before the publication of the classical work of Stewart or at least before I knew it, I had come by my own observation and experience to almost the same method, which H. Stewart now very fully has given and which he has tried to prove scientifically. I had just like him, to fight a good deal with the prejudice of the men of the Métier, and they were not convinced, even by seeing with their

own eyes, until at the same time the authority of the book, which I had translated for those gentlemen, had removed their last doubt. By the way, most people follow authority only, and it has happened quite often that, when I could not explain the most self-evident thing, to call a third person, who used the very same words, was often sufficient to conquer all difficulties. Very few stand upon their own opinions!

On my own park when I had formerly planted a great many trees after the old and wrong principles, greatly trimmed, and packed in winter, which remained alive indeed, but were of little profit, I have also several specimens, now eighty feet high, transplanted a few years ago according to the latter and more correct principles, without the loss of one branches and roots; and nobody will notice that they have grown up in any other soil than that in which they are

now standing.

Done though this kind of transplantation is always very expensive and is generally done only in great landscape plantations with first class trees, which are intended to be planted isolated, this method should at least be approximated, by preserving as much as possible the roots and crown of the trees, than had been done formerly. Their former situation must also be regarded. For it cannot be successful when, for instance, an old tree is transplanted from a thicket into an open place, a thing which I see every day done by gardeners. Its smooth and shining bark and the slender growth, which shadow and the protected situation has given to it, show its uselessness, while often the most gnarly insignificant looking outside, the top of a tree, which is exposed to sun and weather, will always promise its growing. It is another thing with very young trees, but it is a main rule that they must be

handled quite different from the old ones, when they are to be transplanted, because their nature changes in the course of the year according to circumstances. A four-year-old plant, for instance, will suffer by losing its tap-root; but an old tree will never miss it.

Larger trees, which were not too close together, are still in my park to-day, for the sake of convenience transplated with frost-balls, in order to save time and transportation. But this is done only to plant them provisory for the first year into young plantations and by this to give them more height and better appearance. As soon as the crowns of the younger trees grow again they must be cut off as they have fulfilled their purpose for, although a very good looking mass can be formed by planting together five or six of such cut trees seen from a distance the picturesque effect will always be lacking, which would be fully attained by preserving them longer.

It requires some experience and taste to trim trees of medium size, which are to be preserved and still to avoid some of the offences, which are indispensable in following the rules of Steward, namely to take off a part of the roots and branches, both of which must always (when proportionately the same condition) without injury and in such a way, that they may keep their original good form and soon grow up again to their former size. It is necessary that nature should be studied for such things. The tree must be so cut, that it will look as it possibly may have done ten years ago; and care must be taken that the defects of the tree may be covered by grouping them together with others.

It is certainly best to form a nursery, or still better - tree-university, of those trees which are to be transplanted after they have grown high. This can be done quickest by selecting a piece in a forest where plantations of a medium age

about thirty years, are not standing too close together. They must be thinned so that they cannot touch each other and the best possible form is to be given to the crowns by carefully cutting them. A ditch, proportioned to the size of the tree, about two feet in length and sufficiently deep, has then to be made around the tree, three to five feet away from the stem, and crossing its roots. This ditch is afterwards to be filled with foliage or mammed soil. In this arranged space the tree will soon form a dense net of roots, which entangle together and so do not pass for a long time the district of the ditch. After its recovery from this operation, to which tree or four years are necessary, and after it has stretched its branches out again in all directions it is to be transplanted with the same facility and small expenses as with a frozen frost-ball, and that without cutting it any more. All this has the great advantage that a tree which is conserved in this way suffers a good deal be-

in regard to its further growth by its transplantation, than in any other case, because all the protecting properties (so called by Steuart) are carefully given to it. Nature joins these protecting properties but seldom in so complete a manner. There are of course certain trees, which seem to stand everything, as for instance, most of the acacias, gleditschias and the Lombardie and Canadian poplar. They can be transplanted with less care, in order to save time and money, which is certainly an important thing. Another remark, which does not seem to me superfluous, is the following: Larger trees must be transplanted deeper than before; it is even better to plant them higher. But it must in this case not be neglected to put in again during the first year a small dam of loose earth around that part of the stem, which was formerly covered with earth and which is now exposed to the air; or the tree will die in a few

cold and die. I have already lost several precious specimens simply by neglecting this rule. To wrap moss around the whole stem in the first year is only necessary, when the tree was more or less protected.

If the tree is going to be transplanted with frost-balls, a method which only necessity can excuse, it is best to undertake it towards the end of the winter and at the beginning of spring. Both branches and roots suffer too much if this is done in the middle of the winter, and I have especially noticed this with chestnuts, which cannot well endure mutilation, but which will grow very nicely by observing the Stewart-method. People are inclined to place the trees, which are to be transplanted, towards the same points of compass as before. But this is wrong, and Stewart recommends even the contrary, and for the good reason, that all trees, which have much sun are forced two

much and consequently get one-sided. It follows, therefore, that it is better to plant them the other way, by which the other side of the tree will have the better advantages. By this change of position a better form and more equilibrium are gained. Experience has confirmed the above rule everywhere, and I myself never happened to have suffered any injury by this method.

It is of still greater importance, to choose the suitable kind of soil for the trees, which are to be transplanted. If such soil cannot be obtained it must be made artificially and the tree must never be transplanted into soil which is of less value than the other was. It is really ridiculous, how ignorant most of the planters are about this. They plant different kinds of trees according to their convenience, without knowing, not to mention that they do not care anything about it, what different

kinds of mixture may be necessary for different plants. The common agriculturist understands this very well with his products of the fields and observes it every day; but the planter distinguishes generally only the so-called good soil and heavy clay and sand. I have to be contended with only calling attention to this subject, as its explication would turn me too far off my aim, which is already limited enough. Where there is loam, sand clay with some cattle-manure and litter, and where lime can be obtained at a moderate price all the different kinds of trees which can endure the climate, can by preparation of good compost and mixture with the unfruitful soil be brought to a very good growth, without any great expense, provided there is not a hostile subsoil of thick gravel or impenetrable clay in the whole locality. Everything would be in vain in this

case. But he, who is going to plant birdens in heavy clay, chestnuts in marl, beeches in turfy soil, plane-trees in sand-flood, as I often have seen, he has to consider his own fault, if in cripples are produced instead of real trees.

This about the transplantation of single trees. In regard to the art of the grouping I shall add the following.

It is certain that isolated groups of trees, which are well arranged, sometimes coming forth from the grass like an island, sometimes extending over a large expanse, giving, as it were, their hands to each other, or throwing their long shade from hill over the sunny valley, will produce by far a more picturesque effect, than the so-called clumps, which bear the name with the fact, that means, which strike the eye as being cumbrous and bulky like clumps. For people however, who have

patience enough, it is best to plant only such clumps. It will then be less difficult to give them a natural and unconstrained appearance, which by planting of single trees is in no way easy. Too much designed rounding of the groups and too great an isolation must be avoided; also too close a proximity of single trees. The transition from one group to the other must, as it were, be varied for the eye repeatedly by single trees: a thorn bush or thicket must also frequently interrupt the uniformity of the stems. Some writers on landscape-gardening abhor the planting of single bushes upon meadow. I am not of their opinion. It is true that the bushes loose a good deal of their effect, when the grass has grown high, but irrespectively of the fact that a great many meadows serve only as feeding places, the high grass lasts only a few months upon such meadows, as become mowed; the rest of the time they are short enough, to show short bushes suf-

ficiently. Several trees should sometimes be planted close together, even in one and the same whole; or they may be placed in forked lines; or five or six should occasionally be put in an almost straight line etc., for rounded groups will finally become just as monotonous, as regular avenues. The drawing on plate III a. and b. gives a double fundamental plan of a place, upon which a number of trees is first badly grouped and then the same number in a better arrangement. b. shows the view of unnaturally and d. that of naturally grouped trees.

Single trees will look a good deal better, than groups, if planted on descents and this on account of the broad shade which they throw. Upon large expanses isolated trees should emerge less frequently, but the groups must be so disposed that bouges varied in shape, some being long, some round and some narrow they may represent

an extensive and continued picture which is not interrupted too sharply. A very good effect is produced by planting two entirely different kinds of trees, as for instance, a birch-tree and an alder, a willow and an oak, in one and the same hole; (I have myself quite a picturesque specimen of each kind in my pleasure-ground); or if near water it may be planned that it will grow up obliquely, and almost horizontal with the water. Nature must of course be studied, in order to be able to produce effect by using such aids, and the suitable opportunity for it must also be found out. I would advise to plant trees, which are intended to stand isolated, always on raised ground, as the rising ground will give them a more graceful form. Old trees which have grown from scattered seed will nearly always stand upon some eminence.

A good method to judge the effect on the places where groups are to be planted is to dig in trees, cut down, or pine branches. This I advise to do, until sufficient experience shows the right way and the imagination gets accustomed to impress itself with the picture to be developped. It can certainly not be expected that every subject will immediately look well in every regard. This is impossible, and only main points are therefore to be considered and the experiment is to be tried alone by these main points; then by laying out the paths the eye of the spectator may be prevented from falling upon objectionable places.

With larger and young close plantations I am used to observe the following items. I shall certainly never undertake planting before the soil has been loosened at least two feet deep on the intended place, no matter

if the soil consist of very loose drifting-sand. The chemical effect of the loosened soil and the susceptibility, which has been given to the earth by loosening it, given surpass the expectation in an incredible degree. I have by loosening four grains sand four feet deep upon dry and rising ground obtained the most luxuriant oaks, maples, lindens and pines and I had been told that hardly birch-trees and pines would grow there. The trees have been as fresh as ever for the last twelve years, so that now scarcely anything is to be feared for the plantation. Only on very rough places, where loosening is impossible, I allow planting after the forester's style, that means to plant into single holes, which have been made for that purpose. But this method must be applied only when it is absolutely necessary. The original soil must, if it can be done without too great expense, be im-

proved in some way. But if this cannot be done, only those kinds of trees have to be selected for planting, which can be expected to grow. The soil which has been loosened must, if the time allows it, be dunged and planted with potatoes for one year. I take care to plant everywhere as close as possible, first because everything grows better, and secondly, because every plantation is at the same time used by me as nursery if I want too enlarge, as a part of those young plants, which have come too close together, are taken out every year. Larger specimens of trees, which have a quick growth, as poplars, alders, acacias, etc., are planted on different parts according to the soil, in order to give a complete appearance to the whole. Later on those trees are cut down again to eventually spring up as bushes and only oaks, lindens, beech-trees, chestnuts etc which belong to the nicer kinds of

trees, are left. To plant very small and young specimens is, in my opinion, undesirable, as it delays their growth and occasions loss of time. I therefore seldom allow trees which are less than five or six feet high, to be taken. In the same way, I use only bushes, which have a medium height. The latter are taken in every number from the nurseries and the surplus of the plantations. Yet I must not remark that there should be extensive nurseries, which offer a very great choice before any plantations are made, or that bench should be near the plantation.

To this simple method I owe it that my plantations in the opinion of a great many visitors, have generally, after two or three years the appearance of being ten to fifteen years old. Besides this they have served me for a long time as the best nurseries.

The plantation in the park is worked

and raked only two or three years and no more afterwards, in order to preserve the horizontal roots and save further expenses. The plantation is then left to itself and, as said before, continually thinned, partly by taking away some trees, partly by cutting them down, that they may become bushes. To such plantations any variety can easily be given. They can be shown sometimes as a thicket impenetrable to the eye, sometimes as a close and high grown forest, or as spreading single crowns, with deep views, or as flattering the voluptuous leaf-mantle over a little forest-meadow, or throwing down their handsome wave-lines, or from the above, mixed effects may be produced.

For the park I use generally only domestic or acclimated trees and bushes, always avoiding exotic decorative plants. For idealized nature has to represent always the

character of that country and climate, where the plantation stands, so that it may appear as wild grown and not show the art, which had been employed in arranging it. We have a great many very nice blooming bushes, which vegetate in Germany without being cultivated, and such can be used. Certainly if a hundred-leaved rose, Chinese elder, or a clump of such bushes is found in the midst of the wilderness, it will make a very contradictory and affected impression, unless these exotics are in a place for themselves, entirely separated, as for instance, in a small enclosed garden, near a hut, which sufficiently indicates by itself culture and human beings. A few exotic trees, as the white pine, acacias, larch-trees, gleditschias, red beeches, can fully be considered as domestic, but I prefer in our country linden, oaks, plane trees, beeches, alders,

elm trees, chestnuts, ash-trees, birches, etc. The different kinds of poplars, which are in the beginning of great service on account of their quick growth, are mostly rooted out by me, as their foliage remains always too waving, and their gray-green colour looks rather sad. There must however be modifications, when [illegible] as for instance the silver poplar, near a pine-forest will produce a very commendable variety, and the Canadian poplars will very nicely overarch low masses of bushes; they will also make high ground look a good deal more effective. Lombardy poplars had better not be planted in a park but large masses close together in the pleasure ground will make quite an attractive effect; their form is too stiff and impetuous if they are planted isolated. For [illegible] they are a real horror.

Large plantations are sometimes [illegible] that there is only

one kind of trees in every plantation, and that which may probably grow best on this place, but I do not like to plant only one and the same kind of trees upon the plantation. This method, which is very popular in some German gardens where the different kinds of trees and especially the pine trees and the leaved wood are separated both in groups and complete plantations in as careful a way, as if there might be danger of contagion from one to the other sort of trees just as it is with the cholera, — is said to produce a grand effect without too much colour, but it gives in my opinion to the whole neighborhood the appearance of a harlequin-jacket. Such a method can never harmonize with nature. Even if nature itself would upon a proportionately small expanse, as a park, have sown out a horseand different kinds of trees and bushes all in the same climate it would [illegible]

have mixed them in manifold ways. On some places a group or a small forest of one and the same kind of trees may sometimes look quite natural, but continuous separation is, in my opinion, the most objectionable thing in a landscape, that can be thought of. Nothing is more beautiful and more harmonious with free nature than a luxuriantly mixed forest, in which the rays of the sun are playing in a hundred various colours. Nothing is more monotonous and cumbrous than a plantation where on one place a clump of pines, on another some birch trees, which are planted in one row, again on another some birch trees, or a compilation of poplars or oaks is to be found, and after a thousand steps the same arrangement repeats itself. It is another thing with large forests of old trees, where finally the mighty gender — just as it is with mankind — suppresses the wear

Yet on fertile soil, even if entirely uncultivated, it will look well, if the pine is planted together with the oak, the birch-tree with the alder the beech tree with the linden, and thorn bushes with different kinds of leaved wood. As for the latter I always follow ~~I always follow~~ the rule of Mr. Repton, who is a distinguished artist in gardening, viz, never to plant a tree without plaining thorn-bushes around it for its protection. Although this is not to be taken litterally nothing can indeed be more suitable as protection and decoration for the plantations.

It need not be said that all blooming plants and those which bear berries, as wild fruits, thorns, hips, peonies, mountain-ashes, piperidge-bushes, red-berried elder etc., must be planted as far as possible on the borders and where they will strike the eye, but too much overloading must certainly be avoided.

The largest trees must not be planted in the midst and some rows of bushes regularly on the borders, as is the custom with many of our gardeners. The faces of the plantation must on the contrary be interrupted even in place where the paths lead right through, by high grown up trees close to the street, or by trees with much foliage, which stand a little back. We must also try to gain by bushes and trees, planted on the grass, but which are sometimes overshadowing the street, that pretty nonchalance, in which nature is hard to be immitated. The Clumps in the pleasure-ground must, as I will soon more minutely describe, show the greatest possible variety not only in regard to their variety in plants, but also concerning their form and position. It is certainly not always necessary to place the large trees in the midst of the plantation and the smaller ones gradually rounded

towards the borders. The contrary will look a good deal more natural, and a high tree, which rises in the midst of bushes on the borders of the plantation, a row of foliage trees, interrupted several times in the air, is more picturesque, even in smaller groups, than continually arched masses, which regularly as rounding off on both sides and which must at all to be permitted occasionally, for the sake of variety. The drawing on plate IV. shows the different effects of the spreading and those to be recommended arrangement, a. and b. for forest plantations on paths, c. and d. for shrubberies in the midst of grass.

I don't dare to decide how far the calculation of shading and the tints of colour can be drawn into account when planting. This matter has its difficulties and in my experience, I have never succeeded in this method. Generally

when I entered too much into the details, whereas plantations, which had been, as it were, mixed together without any such consideration, have often by mere accident and nature developped attractions that had never been expected. I have even been flattered with many compliments about my art in laying out such plantations, which I have deserved as little, as many a physician who has performed a great cure, without knowing how he did it. I therefore confess that I don't pay very much attention to any rule in this matter, and that I always have attained the golden mean. It must be taken into account very much that upon different soil which in a very great scale cannot always be kept as one thinks proper the colour of foliage trees will, even by fair growth, often take quite different hues than what had been expected, and that, for instance, he who intended to have a dark maple has to

his astonishment received one whose leaves were very light. It is certainly well advised that too dazzling a mixture, too frequent variety of time-forest and light green foliage, of broad and pinnated leaves is to be avoided both in park and pleasureground. It might be hard here to give positive rules for the details, wherefore the taste of the proprietor himself must serve as the best guide.

One of the greatest difficulties with all plantations concerns the form of their outside lines, viz., to give them a curved effect, natural and pleasant to the eye. With forest plantations, it is England, that can boast of several magnificent examples. Especially the park of Lord Darnley in Cobham, which I may be allowed to mention here, leaves nothing to be desired and can be recommended to every stranger for his study. But as for pleasureground-

plantations, I would say, that it is Mr Nash the well known architect, who has in my opinion - and that quite recently - the only right method. On the gardens of Buckingham - house, the new palace of the King, and also in Virginiawater, he has arranged a magnificent specimen of it. By the way, I consider Windsor park, with the new plantations in Virginiawater, one of the most beautiful ones in England. In its expanse and variety it forms a complete large and magnificent landscape. Castle and park have in the liberality and grandeur of the recently deceased King become the most worthy residence for the most powerful monarch in the world. It is a pity that it was so exceedingly hard to get access to the most beautiful part, in which George IV. resided, and the liberality of the present monarch will, we hope, have changed this. His sovereign deceased majesty was so

shy of other people's observation that in a good many places, where some indiscreet look was possible, a second story, in some places even a third, had with many difficulties been nailed upon the wooden plank-fence, which encloses the park. He who did not belong to the special acquaintances of His majesty or who had not extraordinary connections, unless he was successful in spinning out an intrigue in order to be able to see Virginiawater, could never come near to that sacred place. For the lover of gardens this was doubly to be regretted for the king deserved as his devotees said, not only the name of the first gentlemen in the country, but also that of the most tasteful landscape artists in England.

It is certain that the prosperous climate stands in great stead to the English people, for they can hibernate all kinds of evergreen, as Rhododendron, cherry-laurel and [illegible]

laurel, all kinds of Ilex, Arbutus, Viburnum, Buxus, Daphne, Laureola etc., which give always and quickly richness, blooms and the finest nuances to the shrubberies.

The common planting method in most and even famous places as Kiswick and others, was and is still the following: To lay either oval and round clumps upon the grass, or to draw longer and continuous uneven wave-lines on the borders of the paths which always end in a sharp grass edge, behind which the greatly raised soil appears, and it must then be carefully raked and the single bushes cut so that they do not touch each other. Between them, single flowers must be planted on some place, in order to give more colour to the plantations. The result of the whole will be so that just as much black soil is to be seen as green and colour, and that somewhere in [illegible] uncertainty between formality

and natural irregularity predominates. This method of manipulation has been entirely given given up by Mr Nash. He plants the shrubs in larger masses close together, the grass with deep inlets, penetrating far into the plantation, disappearing then and withdrawing from the eye in an uncertain distance; or he lets the single pieces of grass near the border grow quite irregularly, just as it may come out by laying them without cutting the edges (towards the plantation). Plenty of isolated trees and bushes are still planted upon the grass, in order to interrupt the lines more and more naturally and that they may look better from different views. These shrubberies are exception regard to their good growth, neither called thoroughly nor cut. These [illegible] will soon form a dense mass, which [illegible] and lies down upon the grass without allowing a certain sharp and cut

outline to be seen, — just as wild bushes which have grown up on uncultivated places, will grow and spread on the borders of a meadow. By following this method flowers can certainly not be used as they always require purity of the soil. But besides the beautiful Rododendron etc., as also the most various kinds of roses, there is always so great a number of hardy and fruit-bearing bushes left for producing the nicest effect, that it is not necessary to have recourse to flowers. The latter are in the greatest possible quantity to be found in flower-gardens, which are more suitable for them. To the better understanding of this subject, the drawing on plate IV. is to be consulted, where the sketch e. represents the better plantations on borders after the old fashion, and f. those after Mr Nash's principles.

In our climate and in less luxuriant soil when often even the most common kinds of roses suffer by cold weather or are entirely ruined,

the golden mean must be taken, as we can hardly decorate the shrubberies without any flowers and hardy plants. I therefore have generally followed for a long time already the same principles as Mr Nash, and leave open some prepared spots for flowers on some places in the shrubberry plantations, which, it is true, may not look well early in spring but which in summer and autumn (our season for country life whilst that of the Englishmen is mostly the winter) will soon be filled out and show many different colours. I observe however also for the shrub-plantations in the flower garden the old above mentioned style, provided that suitableness, that means, good growth of the flowers, permits it and that formality is not out of place. But this I do without any exaggeration and with the difference that the aspect of the [illegible] soil is as far as possible, covered by flowers. To the flower beds proper I give always a

certain and marked form, and I like best to enclose them by baskets. For that purpose I often use enclosures, made of iron, or wooden ones decorated by ropes; or high leaves and other different forms, made of clay, or margins which are twisted from twigs with a handle fastened above, around which blooming convolvulus is growing etc. &c. - of flowers which are surrounded by box borders and rosettes, large vases, French basteres, which are crossed by gravel-walks, elegant stands, all this is held good in suitable places and with proper surroundings.

From what has been said it can be seen that Mr Knab's principles are, exactly understood, - only new in this respect, that for the pleasure ground - as a larger garden, which, as already said, forms a transition between park and gardens - he has employed the same principles which are made in all wild forest and shrub-

tations viz.: That the real line of beauty of the outside of a plantation must consist in irregular and bold projections and withdrawals of itself, varied by occasional almost straight lines, though interrupted by single trees and bushes which are planted in front of the straight line. By these means stiffness is prevented and graceful outlines are preserved. Furthermore more it must never consist of those ideal wave-lines, especially those which are drawn in cork-screw form, which is the most unnatural of all, and which hinders every effect of light and shade - the great secret of landscape-painting-. It will, if seen in front, in spite of its curves form nevertheless always an apparent straight line but seen from the side, it will present a mere disgusting running up and down without showing any nature. Sharp edges will on the other hand seldom do harm, and they get in time rounded sufficiently themselves by the vegeta-

tion.

Finally, after the first two years, and when the weeding, which is of great necessity and must be done quite a long time, is over, I sow grass everywhere on the borders of the plantation between the bushes where open spaces are still to be seen. This is done that any occasional roughness of the separation-line may [illegible] disappear and that a very unconstrained connection between meadow and forest may form itself.

On places where the path leads through the middle of the plantation, it is also either to be planted close to the path or by the same just mentioned method, a natural edge of grass which will disappear in the thicket, must be produced. Only in the flower-garden I allow a continuous edge of grass, which is regularly cut, always having the same width. This edge of grass can at times [illegible] by box-borders, or violets etc. To

place pine-trees close to the path must in general be avoided, as they must be trimmed and their beauty will loose by it; besides this no grass can grow below them. If they are planted at a sufficient distance from each other so that they can stretch out their branches, they will often become quite a decoration. But there may also here be exceptions; and on this occasion I would warn once for all against pedantry. Rules require exceptions. But in order to allow oneself exceptions, one must be perfectly familiar with the rules. To enlarge old and grown out plantations by addition of younger ones will have no effect for several years, and has been disapproved. Yet sometimes it is necessary. In this case, one part of the older trees has to be taken away and it has to be planted rhenoidal with the larger specimens so near the edge of the old trees that the transition from the old to the

new will not be noticed. For this purpose the bottom of some single old trees on the border have to be cut and enclosed by young trees until the rough separation-line, which makes a bad effect, will disappear.

To the planting of the shrubberries with blooming bushes, perennial shrubs and flowers, I must still make the following remarks:

1.) It is advisable to plant usually (not always) from one and the same sort continuous masses, rather than too many single isolated specimens.

2.) By such masses it is especially to be recommended to cover projecting places entirely and to lean them so against suitable higher bushes, that they do not stand too separated or seem too clumsy and artificial.

3.) One must plant only such specimens as stand in the same proportion in regard to size, which they will have if grown up. For instance,

a young white elder, one foot high, from a nursery must not be planted before a grown up Persic elder, four feet high by which later on a reversed proportion in regard to size would be the result.

If all plants, young and old ones, just as they come into one's hands are mixed together, they will in many years grow up to the size which nature has destined for them, but they will first for quite a long time make a confused effect and not that which had been expected.

For the better understanding of this, I would ask the reader to look at the drawing illustrating it. There is a mixture of bushes marked which are expected to blossom in spring and summer.

This model can of course be very different, but it ought almost be sufficient to arrange only two types of such models and for the sake of convenience and certainty of the effect

to repeat them entirely, or partly in the pleasure-ground. I would bet that nobody will notice that there are only twelve different models, but he will find the variety of the garden, arranged after such principles a good deal larger than one which is mixed together at a venture, even if the latter should contain a far greater number of different plants. For the rest twenty four of such models can be taken, if wanted, but it must always be [illegible] methodically, for without this carefulness nothing can succeed in the art.

The given example is selected purposely not complicated but very simple, and only the most common materials, which are accessible to everyone, have been chosen, in order not to encroach upon the taste of the reader. Here is a business offered to those ladies who like to create living samples in the arrangement of their gardens, and who can give unlimited play to their natural living sense for painting in colours.

Finally a remark about avenues.

I am far from condemning them as being too regular although they very seldom look well before the trees have reached a great age. For certain purposes, however, as for instance, to enclose roads, for avenues of large palaces etc, they are certainly to be recommended. But three things have to be considered here, viz.: 1/ To give them the largest possible breadth and not too straight lines. 2/ To place, if possible, a double row of trees rather close together, but take care, that these two rows at such a distance that the trees grow out well. 3/ To select only those kinds of trees for avenues which are suitable, viz, such as have a nice form, give shade and last well. Those are in our country, in sandy soil elms and oaks; in rich soil, lindens, chestnuts, or maples, and in a protected position, also acacias. It is better to sacrifice always in the beginning a few more expenses when planting in order to make the soil at least for the first years qualified for the growth of such trees

as are nicer than poplars and birch-trees, which, it is true, will grow everywhere, but which, as a rule, not always present a bad aspect, and will not last nearly so long as others. Upon my own estate, I have begun to employ a method, which, for this purpose, had never been tried before I was idea suggested to me by a garden plantation in Cheltenham), and which especially in a locality with much sand as it is mostly with ours, will, I am sure, give the best result. The method is as follows: The soil is loosened on both sides along the sheet, which digs, as in England, only a descent, and subterranean drainage, where necessary, but side ditches only very seldom, sometimes a narrow sometimes a broader space according to the locality. This space is entirely filled with young trees, just like a forest plantation. Between them same might taller groups are planted, which form a kind of irregular avenue above the low bushes. When the adjoining estate is not my own, I content myself with continuing

those higher bushes on the borders of the path, without planting anything else. The drawing of such a part of a street will illustrate the whole. Compare plate IV. g. The young trees are generally kept as bushes, and as such are trimmed every sixth to tenth year; the larger ones are left to themselves. From this it can be seen that even a poor estate will soon have a more pleasant aspect, seen from the street. In this way, a great many different effects can be produced by different arrangements, as by allowing the larger masses to grow up tall by embellishing some older trees, by checking others etc. Finally objectionable places of the outside of the landscape, where it is unattractive, can be entirely concealed by a desirable dense foliage mantle. If it should happen that some of the larger trees die out later, or will not grow well, it is only necessary to allow some of the younger ones, which are close by, to grow up. In this case any kind of trees can be used, provided they grow well. Disfiguring chasms cannot

take place by such arrangements, and a free avenue of this kind animates the most dry furze expanses and pine forests, freely uniting itself with them, whilst the long rows of Lombardig poplars, marching like a regiment of soldiers, which are planted near those black pines, will in everybody that has only the slightest idea of picturesqueness, provoke a kind of desperation. Whenever my evil star hasled me to such trees, I could forget this sad feeling only by shutting my eyes and by forcibly evoked sleep.

Eighth chapter.

Roads.

An essential quality of the roads is, first, that they are always hard and as dry as possible. If I were writing for England I would leave out this point entirely, as the art of the construction of the roads is perfectly known there. But in our country we are far back in this respect, and I do not believe it superfluous when I speak more fully on the technics of this subject at the end of the chapter. Good roads are of course very expensive, and I hear very often that this is the main reason that in the English parks there are in general only few roads and seldom circuitous roads. It happens quite often that in a place where a road leads into the park from the pleasureground it will suddenly break off at the iron enclosure by the latter, so that from there one has to wade through the midst of the masses of cattle always

hearing the disagreable sounds of those four-legged creatures. We can, in spite of the disproportion in the value of moneys in these countries, accomplish our purpose better and by this represent something that is richer and more pleasant, when we follow other principles than those of the English people in regard to the quantity of the roads. For what is the use of a path which always offers only one and the same picture and from fixed points, and where we are not, as it were, led by an invisible hand to the most beautiful places, which teaches us to understand the whole without taking away the possibility of doing it quietly and with leisure. But this is the case of the roads, and if one has to be careful about foolishness in overloading, too few will, on the other hand, be still more disadvantageous than too many. Roads are the mute leaders of the traveller and must serve to let him find without constraint every enjoyment which the locality may offer. A thing that will have

to be avoided is not to show too many roads, which can easily be done both by right disposition and by plantations. The words, "too many", are meant in the English sense, for an estate of about a thousand acres extent here, has often only one or two main roads, but the contrary of it is our would-be English gardens, where often two or three roads run close by, showing the same views and running to one and the same place, a very disgusting

From what has been said, it follows that it is not necessary that the roads should continually run just like a snake, which is twined around a stick, but they must with facility and suitableness have such curves as are necessary for following the objects. But the curves themselves are nevertheless subjected to certain rules and it will be necessary sometimes to create obstructions where they are lacking in order to preserve the green line in an natural way. For instance, it will not look well if one and the same road,

seen from a near distance, shows two curves at one and the same time. If this cannot be entirely avoided a very sharp curve has to be changed into a very long one. The former must have for an object single trees, or plantations in the middle, or a high ground, around which the road leads more naturally than through the middle of it. Compare plate V. a. b. c. and d. If there is neither obstruction, nor any such necessity, the roads must run always straight or with only slight curves, no matter if the distance be a very great one. Where there occurs an obstruction the curves must go close to it rather than follow the so-called beauty-lines, and take a great turn. The sudden curves are by far the most picturesque ones especially if the road with such a curve disappears from afar in the darkness of a forest. We must also, if possible, avoid having two parallel roads, where the locality is not separated in a

striking way by mountains and valleys, or by a gap. For without this natural separation two roads in an avenue running in the same direction, close together, will be superfluous, and the eye must first be satisfied, even in the very smallest things, before the most perfect arrangements can seem suitable.

In an open locality it is to be regarded which form will be given to the grass-expanse by the separation of the road. It can happen here that by only a short road a very extended place is deformed. I will mention an example which drew my own attention to this rule. There is a hill in my park, which, projecting in a large meadow expanse, separates it, at first sight, into two almost exact halves. There is a river along the whole expanse, and a carriage way leads along it. In upon the fundamental plan on plate V. c. the way was now to be given line of the ridge, which is marked by hatching as the most prominent part of the locality. And also the two grass expanses,

which are closely confined by nature, and which can be surveyed from the residence that stands upon the ridge. To this building leads another carriage way from the upper side, and there it was necessary for me to have a foot path which connects the two carriage roads for the sake of a better communication. This foot-path was intended to lead to the left side of the castle. First, I arranged it xxx, as shown on plate V. C. by the pointed lines (and this) in order to follow the gradual ascending of the height, (in general the simplest method). But I was never pleased and I tried in vain about ten different lines. In every line I found out that the path spoils all the harmony of the views. At last it became clear to me that also the grass expanse which is interrupted by the path had to take the very same direction, since the projecting mountain divided the view originally into two almost symetrical meadow expanses in order not to disturb the harmony or the balance of the whole — if I am allowed to say so. — For there is a kind of uncertain and hidden

symetry, which does not allow any contradiction, but which, on the contrary, needs every open plantation of this kind, in order to produce a satisfactory effect. This dislocation of the path, which has been done after the mentioned principles, as shown by the letters a. and f., removed at once all difficulties. Such work may perhaps require some experience in order to be able to understand the matter upon the design. But in reality the advantage gained will at once seem self-evident to everybody

Carriage roads must be arranged so that the curiosities and the main points in the whole park can be visited by turns, and that in returning to the residence the same places need not be passed again, at least not in the same direction. This problem is often very hard to be solved, and I can say that I have in this matter given a good specimen, which has cost me just as much labor as the arranging of a labyrinth may have cost our ancestors. The foot paths must in this regard have

an always suitable connection, in order to have at pleasure many separate walks, which are formed, as it were, by themselves. But then must on the other hand be so connected with each other that one can in different ways use by turns a part or the whole of them. The one or several principal avenues, which run through the park are intended as "approach", — as the English people call it —, to the castle or residence, the latter ought, in this case, to be hidden quite a long time, in order to have opportunity to give more length and extension to the avenues. But if the building has already been shown it might then not be advisable to turn off the direction of the avenue from it, unless there is a mountain or lake which gives so strong a resistance, that one cannot do so.

(1 so called circuitous road around the whole park (drive) must in every respect be the contrary from the belt of trees which has already been accused as imperfect; for it always runs along the wall in a monotonous plantation. It

must on the contrary be arranged so that one cannot recognize the nearness or remoteness of the border. One must therefore see that proportionately large and grouped grass expanses are seen, which can easily be surveyed between the presumable frontier and the path. And by running to the most beautiful points within its purlieu, it must open views on the outside of the park above the hidden enclosure, and also towards its centre. These views can, as demonstrated in chapter II, (Enclosures) be formed by little ditches, etc. It is still to be considered that a path should show as many different views as possible, by riding up and down, and this can be attained by suitable situation and right disposition of the plantations. This will double its variety and is affected by suitable arrangement of near plantations, which must, as it were, force the promenader to see one part of the landscape by riding up, and the other by riding back. Upon especially nice points of view, it is good to lay the way in front of them and this

for quite a long time, in order to enjoy them longer and better, and not to show them only from one side, where they can be overlooked.

I consider it a nuisance to make the paths in a park as broad as is required for a carriage road. Five or six Rhenish feet for foot-paths and ten to fifteen feet for carriage roads are sufficient. In public gardens, they may be other rules.

Carriage roads and foot-paths in the park are to be constructed only with little difference from each other. The whole difference lies in the thickness of the stones. I myself have with the best and most lasting success observed the following method.

For both kinds of ways must first be dug out, and that respectively two, one, or only half a foot deep; and in places, where there is running water or accumulation of this element to be kept, they must be provided with a canal that runs below. This canal must have sufficient descent, and from the side small canals must lead to the main,

which at the entrance are provided with an iron grate, that the water may go through without obstruction. In order to prevent overflowing at the descents, trenches of stone may be laid between the iron grates, above the sides of the road, or where they are too expensive, the deepened sides of the road can be pitched with a mixture of tar and gum. On the park, I sometimes make open ditches on one or both sides of the road, and oblique cross-trenches under the road itself, and this in order to save expense. This does the same service, but does not look as well. Where there is only little water to pass through, the subterranean canals need not be bricked, but only filled out with field-stones, or by gutter-tiles, such as are used in meadow drainage, and have already been mentioned. As soon as the water course has been provided for in this way, field-stones (mine consist of granite), which must be as small as possible, have to be laid about six inches high on the carriage-roads. Those field-stones are in a little arch pressed down, and after-

wards five iron-slags with broken pieces of brick two inches high put over it, and then these iron-slags must, as it were, be cemented with rubbish, rough river-gravel one inch high put over it, and finally the whole pressed in with iron or stone rollers. The latter renewing the layers of gravel and the pressing is generally renewed every year or at least every second year. Such a road proves always sufficiently durable, even for the heaviest passcarriages, that a street of this kind has to bear. Besides this, it has the advantage that immediately after its having been finished, it is perfectly even and straight and is a good carriage road, whilst the Macadamized roads, which consist merely of broken granite, will never be really convenient until carriages have been driven over them a long time. And before it comes to that, they remain very inconvenient for horses and also for us; and later on, the points of the granite pieces will in many

places stick out over the surface, after all.

Foot paths are arranged by me after the same principle, only with the difference that instead of broken field-stones, I take often only slag, or broken bricks with some rubbish, and for covering some fine gravel. Compare plate V f, as the profile of the path, and g. as the surface. Where there is brownish, so-called Windsor gravel, which in England is found only in few places, and which connects itself just as firmly as clay, without consuming water, there is nothing more necessary than laying this Windsor gravel six inches high above the culvert for producing the most desirable path, which is like a parquetry. It need not be cleared at all from weed, but is dug round every spring, and rolled in again. If this excellent gravel is not on hand the brown-yellow colour of which harmonizes so beautifully with the green of the grass, the paths will have to be weeded three or three times a year. This is generally only necessary on the borders, and

can, together with the cutting of the edges, be done by a few women. Consequently this method is not very expensive. It is possible that the rubbish, which I recommend as cement, promotes this vegetation in some way especially if the paths are not used very much. But the mentioned advantage surpasses the disadvantages in such a way that for want of fat gravel I cannot recommend any better method for constructing foot-paths. In former times I have been trying to obtain Wiesbaden gravel artificially [illegible] with gravel, but [illegible] [illegible] [illegible]

wet, and also in winter times these ways are always bad.

If [illegible] is made to [illegible] with brooms", and in wet weather be rolled at times. [illegible] always in perfect condition [illegible] for the most [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] that it is a principal thing [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

impenetrable to the water.

If it should [illegible] happen that on the finished roads [illegible] and [illegible] spots may occur, these are first opened, then [illegible] with [illegible] and [illegible] [illegible] In very muddy weather, especially in [illegible] the [illegible] which have [illegible] by the carriages is taken away with scrapers and as soon as the ground is dry again, the street has to be [illegible] with gravel and the [illegible] road [illegible] through it, [illegible] and very conveniently".

The main rules for roads are [illegible] [illegible]:

i.) [illegible] that [illegible] [illegible];

ii.) That they shall [illegible] [illegible] and suitable [illegible];

iii.) That they may separate the immense expanses, through which they run, in picturesque forms;

iv.) That they shall never turn, without some ob—

struction and good cause,

[illegible] And finally that they shall be well made in regard to the technic and that they shall be [illegible] and dry.

I am convinced that he who acts after the given principles will be satisfied with the result, and that if the [illegible] [illegible] [illegible] [illegible] [illegible], he will find the expenses proportionately less than expected.

Unthankfulness
to Nature.

Although each moment we are receiving [illegible]
[illegible] we are [illegible]
[illegible] we are insensible of many enjoyments.
Our ears are delighted by them; for who does
not like to listen to the sweet prattling of the brook, to
the distant whistling of the mill dam, to the plashing of
a pouring fountain? Who has not been charmed in
rainless hours to the high tranquility of the thunderous
sky which he paints as the most awful and
[illegible] [illegible] the aspect of
the pavement [illegible] driven by the storm and
[illegible] - could it triumph over the swinging?
We are so, very bad, it is vain the artist to
compose nature or to embarrass upon things
which she has not created herself.
I [illegible] would advise to every [illegible]
[illegible] that is inspired at Nature without
making any strange experiments but a

Howell: Were the water practically useless, and yet it to be rejected as unfit which would not [illegible] to break a [illegible] [illegible] [illegible]

[illegible] plate VI, c, for two constrained, d. for more natural empty banks, e. for the best cottage of this sort known to me. The plantation with [illegible] on the back and gig [illegible] to be the dwelling of the [illegible]. Without any [illegible] would be a [illegible] to give a natural [illegible] [illegible], artificially made bank.

[illegible] larger expanse of water is [illegible] when [illegible] usually [illegible] seen from the residence, it has [illegible] by means of islands, [illegible] the ends of which are usually [illegible] [illegible] that the expanse of the water [illegible] entirely [illegible] that the eye [illegible] [illegible] [illegible]

A sea which is greatly shaded will have much of its good effect and the water will develop its energies only when illuminated by the light, and will show clear reflections in its limpid silvery depths. I have noticed very often that the point which appears the greatest one is rejected by most artists. The projections at hand must be avoided and the second, for however near it is often in the line of the picturesque landscape is more advantageous than that which is taken from a nearly opposite point. [illegible] the [illegible] with the water, and [illegible] [illegible] [illegible]

Bench which has been placed for this purpose, attention should be attracted to the pictures which lie in the depth of the water.

Water plants, reeds, etc (Iris kinds and other rich blooming water flowers in the [illegible] ground) should be planted in a great variety. The soften the picture in an easy and pleasant way. The common reed is best for it, and it is sown by kneading [illegible] into [illegible] balls and throwing them into the water.

Compare [illegible] for what has been said now. The [illegible] is in no way the worst, which I have seen carried out; the [illegible], I would not regard as the best to be carried out, but it will certainly produce a more [illegible] than the other, for it will from no point show the end of the water, which is a principal thing.

Tenth chapter
Islands.

A solitary little place upon a wooded island round which flows the water, or the distant aspect of this swimming foliage roof reflected in its crystal bottom is for a good many people more attracting than all the charm that the land can offer. This enjoyment also must endavor to gain. Islands disposed in the [illegible] sea or nicely arranged in a large and flowing river are considerable resources and contribute a good deal by their large variety to the embellishment of the whole. But nature wants also here to be studied carefully. It is strange how little this is done even on these points and I hardly remember to have seen anywhere an artificial island which did not betray its unnatural origin at first sight. In the small royal garden near Tenchregiamhouse, which I always have praised, is an island, which represents more the picture of painting in its same, than that of an island created by nature. It is true that nature does con-

expected things sometimes, but there is always a certain "Je ne sais quoi" which can never be matched in imitation. It is therefore becoming for us to follow only [illegible] not in addition, just as the painter has to omit some very good effects simply because [illegible] unnatural, they would look so unnatural, they would look so unnatural, they would look so

runs unobstructedly around it; or, finally, sedimentary soil, which the flood has brought with it remains as island above the low water, after the flood has subsided. In the former case, rough descents, and both corners and abrupt lines as also rounded over all occurs; in the latter and third case, there will almost always be formed an oval which is sharply pointed on both sides and only seldom rounded and never an entirely rounded island. Compare plate VII a. and b.

Methods, such as are suggested here, make the islands mostly in the middle of the river, or at least quite distant from the banks. Any opposition will always [illegible] other shapes. An opening on the side for instance, will probably form itself as shown by letter [illegible] with some occasional variation in the detail of the line.

If the water runs precipitously into a basin, [illegible] an island at the entrance, it will then have a form as shown by d., as it will follow the

outside banks, and the water which will violently penetrate on both sides, will round the points somewhat. But if the river forms the [illegible] more by slow overflowing in a deep ground than by quick running, the next form e. can then be regarded as a natural one. For the river does not round here on both sides but forms a long point on its left bank by flowing slowly on the right side. On the other side of it, the quietly flowing water will only overflow and run slowly around the higher ground, and will no longer gush violently. A river will very seldom run into a basin in such a way that its mouth will resemble the neck of a bottle. Compare figure f.

The surface and slope of an island must likewise be arranged according to the probable effect ~~upon~~ of the land ~~of the~~ and the water that flows against it. The same slope on all sides and monotony even in its heights is the most common fault, and one which I also made in the beginning. Compare the wrong form g. and the better one h.

Even the better forms can be still more improved by suitably planting over them in such a way - that those places, which are less satisfactory to the eye, will be covered, and by giving more variety to the surface, without disturbing the harmony. The right sense has to decide here, which joined with taste and experience, understands how to guess that which cannot regularly be sought for the rest almost the same rules have to be employed in regard to the islands as for the shrubberies, which likewise are in a certain way, bush-islands upon the grass expanse. I shall mention here only a few examples i. and k. which can be modified. Islands, which are entirely covered with plants to the edge of the water, will never look bad, no matter what their form may be, and in case of defective formation, this will be the only resource. I would not advise to leave them entirely unplanted, even if their form be the best as it is the most difficult thing to make natural

on her dry lines (if I am allowed to say so).
And at last we must confess that in spite of
all exertion to dive into it, nature will retain
something unreachable "in petto", and sooner or
later say to us: "Ne plus ultra"!

Eleventh chapter.

Rocks.

It is true that it is very hard work to make
rocks. And when nature does not furnish them
ready, in such a way, that they can be moved and
placed on the needground in their old form, every
imitation could hardly accomplish its object.
— But there is still something of some value for
which nature furnishes models, viz. accumulations
of stony masses which, floated down by flood
or mountain rivers, often strongly resemble
rocks or at least look very picturesque, without
human participation.

This method is easily to be imitated and it is only to be observed that such accumulation of stone blocks are laid up gradually by single ones ~~which have been put in the neighborhood~~ as near together, and by placing the blocks so that ~~the~~ projecting from ~~water~~ soil plantations or water, they are only partly seen and never in their whole size. It does no harm to connect them at times with a piece of wall of broken field stone, just as if one has used for some purpose, for instance, for a fundament of a bridge, or in order to obtain a rough bank the pieces of a rock which nature has deposited there, and has made into the rest by well for the intended purpose. This offers at the same time a suitable opportunity to plant such kind of plants as grow only upon stony subsoil and which often afford a great decoration, especially near the water, which generally such stone works as dams, embankments, stone walls, etc. are especially to be recommended, and which is a large point ~~right~~ not to be omitted.

A kind of knack, which can be recommended is to place the stones in an oblique direction like shoving and to let one or more of the biggest ones project, which will give a picturesque and bold aspect to the whole.

As an illustrating example I give the drawings of two dams and of a bearing wall, which have been built after the given principles. Compare plate VIII, IX, and X.

In the foundation, so far as it is out of sight, the dams are regularly built with buck and then covered with rock blocks. But careful attention should be paid to the water-fall, which ought not to be abandoned to chance but should be as picturesque as possible, and also to the suitable decoration of its vicinity by bushes and plants.

Twelfth chapter

Ground-work and levelling.

There is not very much to be said about this. The most important thing here is that one ought to save labor and pain, as far as possible. The natural inequalities of the estate are generally more picturesque than art can with much exertion produce, and artificial hills make generally only little effect. But if they are necessary, in order to obtain a view from their summits, to give a better height to a plantation, or to get rid of the soil that has been taken out of an artificial sea, some of the rules which have been given under the head "Islands" can be applied when arranging their forms, because the water has mostly been in contact with the natural heights, and has partly rounded them or torn them off. The surfaces or sides of the island must often be varied by rough and more soft lines (but this without making confusion) and then the plantation must be improved.

If some nice old trees are on a place which is to be filled up, and transplanting is not desirable, or is impossible, as in England one surrounds them, in this case, by a kind of well, which is walled up by field stones. In this well air and dampness can penetrate down to the roots. This is not necessary with oaks. I have myself made the unexpected experience that both old and young oaks can have the earth heaped up to one third of their height without any disadvantage and without suffering in the least.

Although a certain wave-form of the estate is generally desirable, it makes sometimes an extremely good effect to level the surface of small valleys, as even as a ruler, while their surroundings remain purely. Such a method finds very often a model in wild nature itself and makes a pleasant effect by the contrast.

Where meadows in general single small heights and deepenings must be levelled for the sake of harmony and the better view, but larger ones must

not be disturbed without real necessity.

But if it is preferred to take away and level such a considerable height for the sake of other motives and there are nice trees standing upon it, which are wanted there, I would then advise to let them stand upon single small terraces. This will give still more variety to the meadow, and this is the reason that I have often planted intentionally in this way and with good success. A notice strikes me, which I will give here, although it would have better fitted in one of the previous chapters.

If one want to show an especially nice tree or a group of trees from an advantageous point, it ought not to be done from the bottom of the group, but in about its height and from a rough descent, if possible, and in twice the distance of the height. If this rule is followed, it will appear almost twice as pleasant as from below, in which case one would have to look up to it.

It is a matter of course that by all changes of the soil, where no gravel plans, roads, plantations, or houses are aimed at, the soil has to be put on again. But I have seen this point neglected oftener than one would expect.

Thirteenth chapter.

Preservation.

After having spoken in the previous twelve chapters of the cultivation and even the creation of a landscape, by means of art, it seems finally suitable to add some words about the preservation of it.

It is an impossibility to arrange an extensive park in such a way that, when grown up, it will represent just the same picture as at first, only in a changed scale and that its maturity can always be considered as proportional to its youth. For nature cannot be studied so entirely; and if it could, it would be only by the loss of a good deal of time.

We reasoning undoubtedly at the "shady side" of our art in some sense, for in another sense one could also find an advantage in it. We are not able in the art of landscape gardening to create a work that is lasting and entirely finished, as the painter, sculptor and architect, because it is

not a dead work, but a living one, and is, like the pictures of nature, and of ourselves, which as Fichte says of the German language, always grow and are not finished — that means that they never stand still and can never be fixed nor left to themselves. It follows therefore that there is always a guiding and skilled hand necessary for works of this kind. If this hand is missing too long, they will not only decay, but they will become something different; but if this hand is here, it will be able to add new beauties, without lingering over the detail, and without loosing those that exist already, or sacrificing them. The main instrument which we use for creating, — our brush and chisel — is the spade; but the main instrument of preservation and of continuing the work is the hatchet. It cannot not a single winter, or the trees will, — just as it was in the case of the magician's apprentice and the water carriers — overwhelm us.

But the hatchet is also necessary not only

to preserve everywhere the requisite height of the plantations, but also to gain the necessary density for the development of beauty, to keep them airy and to save them from becoming too full.

Moreover, as trimming off is a work which is the easiest and that can be done quickest, and as there is not much other work to be done in winter, there is always sufficient time for it left, but it should not be neglected longer than one year.

In order to preserve larger masses of mixed plantations in a desired height, they are not to be pulled altogether but only the highest are cut off and this regularly every year. They will make mostly brushes then and each will again take its turn as the highest after a certain number of years. The plantation will in this way internally seem to have one and the same age and the natural form and it is a pity that this legerdemain cannot be applied to mankind.

In smaller plantations it will be necessary

to have at times recourse to the polling of single trees, but this can be done so that no violence is noticed, at least not when the trees are covered with foliage. Trees with acerous leaves are cut off exactly on the [illegible] of the branches, I mean at the bottom of one of their sprouts and then the branches are bound together. This hides the operation very quickly. With foliage trees, it is also necessary to cut off the branches only when mother one grows out, so that no lopped stump is left. The [illegible] masses of the above mentioned kind are skilfully lopped the easier the work and the more frizzled and natural they grow. But I repeat that nothing must be neglected and that it is to be carefully calculated which height is to be given to the plantations, for after they have once been neglected some time, it will be hard to manage them without some disadvantage.

Besides this, I have said that density and

in acre. The only change which I allow myself is not to let the large trees stand singly but partly in groups, a method which does not comes hand with the cultivation of forests, but [illegible] with [illegible] purposes, and these latter deserve the first regard.

All the rules that have been given here are especially applied to the landscape upon a large scale — the park. In the pleasure ground and the gardens it can easily be arranged that aided by the [illegible] and the by far greater variety of the plants and especially by the many bushes which are used, such a plantation needs trimming only for the sake of [illegible] of the plants, and at times also for the embellishment of its form. The preservation of meadows has already been [illegible], and there remains nothing necessary but rolling them at least once a year, and if possible, twice, taking care to destroy all the moles, watering in spring and autumn where practicable,

and dunging every third or fourth year, and being careful to see that the meadows are always fresh and fully tillered.

Rivers and seas will in case of violent events need repairing at times, but no preservation. The more the water washes against the banks and the more the borders are overgrown by green and water plants, the better.

It is advisable to cleanse from the slime every third year those ponds which are not very deep, partly to prevent thoroughly the growing of water moss and other plants, partly on account of the advantage which the slime gives as the best meadow manure.

And now I believe I have spoken of every principal point of the theory in the branch that is to be discussed (though even, according to my plan only and in short snatches) and I now go to the second and practical part, which is the practice of the previously described [illegible]

on a certain place.

Second part.

Description of the Muskau-park, and its origin.

I must confess that it is with some fear that I begin the description in question. Although the entire purpose of this little work, in its didactic nature, cannot put in claim to interesting material, yet it is to be feared that the following rather dry explication of a special subject must become fatiguing in a still larger degree than the previous one, for ~~him~~ someone, who does not take a special personal and active interest in such work.

And indeed, it is only for the latter, that I have taken pen in hand, and they will certainly need no excuse on my part, that in order to render the subject plain, I saw myself forced, to add various things of my personal experience, which, I know very well, will interest only slightly the general public, but which will be of use in many regards to those who will use this work as guide and handbook for the management of personal plantations. For many will either in general or at least

in some points be in a similar position, and will perhaps be less easily deterred by difficulties, and will conquer them when they see how I have succeeded in doing so.

I must begin with openly confessing that he who wishes to find something that is perfectly finished in Mustau, I mean something that is perfect, will see himself deceived entirely. Hardly one third of the plan is perfect up to this day, although three thirds of the work may have been done. For it might seldom happen that a private person in similar undertakings has to fight with greater difficulties, than I have found here. Amongst others, there were more than two thousand acres of the necessary estate, which are the property of single citizens of our near parishes, and we know how difficult it is to acquire such estate even at a three and four-fold price. Besides this, it was necessary that a whole street of the town, which led close by my castle hill to it, be bought, then to be taken away, and in order to satisfy my plan it was had to be laid out upon that place.

A good many buildings, which I owned already and which were distant from each other and magnificent, were unhappily so situated that their further standing was an impossibility. And moreover, the castle itself was surrounded by old fortification-works, deep ditches and brazen walls, eight to ten feet in thickness; and the latter, built up in the olden and solid time of our ancestors, could hardly be blown up by the force of powder. But the destruction of these works, and also the filling up of the ditches was not to be eluded, partly because the standing water proved injurious to the health, and partly that the whole "genre" seemed entirely contradictory to the character and the purpose of the building and neighborhood.

In order to obtain the necessary soil to the filling up, and to be able to arrange at one and the same time for several and various water views, it [illegible] to lead off and dig out a new arm, which [illegible] in its course of three quarters of an hour, forms [illegible] of considerable extent. Finally the [illegible]

and at the same time the greatest evil was that five to six hundred acres of the estate, which were next to the castle, consisted only of barren sand and clay, as hard as stone. And this soil could only be made productive by the most expensive cultivation.

In this way, I had to conquer more difficulties in order to be able to make a beginning than the completion of the whole plantation would cost many a man that is more happily situated. Plate XI shows in order to illustrate a little of what has been said, the view from the parlors of the castle, as it is now, and upon the falling board, on the plan as it was before. Upon plate A and B, the two fundamental plans of the park in these different epochs, every detail of any description can be closely pursued. Upon plate C all land which did not be long to me formerly, is indicated by a pink color. The greatest part of the preparation is now finished. What is still necessary in only, constructions of roads, plantations, levelled fields, and the erection of several buildings, all which in proportion to the

really colossal earth works of former times requires by far less expension, though it is still connected with much time and considerable expenses are still required. The heavy losses which war and other disadvantageous circumstances incurred allowed me to proceed only slowly. But I can hope in ten years to see the principal things finished except a part of the buildings, the realization of which I shall perhaps be forced to leave to my successors. Thus far, I would ask those who visit the park not to expect too much and mostly to suspend judgment for the present over that which they see now, and to give more attention to my book than to my achievement. For they would consider many things finished which are only provisory and many things will seem a failure to the connoisseur, which are still standing merely because important things have to go on before their definitive removal.

(or it is not possible to arrange a park piece by piece that means to finish one part entirely

before the next one is begun. On the contrary, in the act interest of the whole and in order to save time and money, one must proceed everywhere at once and at the same time, as far as this is possible. The purpose in question must reach its perfection by acting in all directions, not piece by piece, but grasped together, just as good strategic operations unite in one day the troops from different points for a decisive battle.

When everything is complete, a great part (I should say the greatest) of the real merit of the creator will remain imperceptible to the superficial observer; and the better the work, the more certain this will be. But this is the special endeavor and the triumph of the intelligent worker that one must think that everything which he sees must be so and could not be different and that it has been changed only a little. I should be sorry, for instance, if when looking at the luxuriant meadows in my park somebody should bother himself with the

that formerly hardly thistles could have grown there; or if, when rolling along upon a level causeway, he should stop suddenly at a luxuriantly growing bush only because he thinks that formerly a bottomless marsh here would hardly have allowed very the cattle to approach. The highest degree of landscape gardening is only reached where it appears as free nature again, but when it seems to be in its most perfect form. This is a strange affinity which the painting of nature has with the exercising of dramatic art, as these are the only two of all arts which have nature as their material and at the same time also as the object of their representation; the actor by trying to express through himself ideal men, the artist in gardening, by uniting and elevating raw disorderly material to a practical landscape. The analogy goes unhappily still farther than that, for both creations are very uncertain, although the advantage, at least here, is upon the side of the painter of nature.

The higher art in gardening could perhaps just as well be compared with music and be called "vegetating music," just as architecture has been called "fro[illegible]!" — It has also its symphonies, Adagio's and Allegro's, which come home to the feelings, uncertain but strong. Furthermore, just as nature offers single features to the landscape artist for his use and choice; she furnishes the musician with its fundamental tones: sublime tones, like those of the human voice, the singing of birds, the thunder of storms, the whistling of winds and the prominent plastic tones of the draught of air — objectionable ones, as, for instance, howling, roaring, creaking and squeaking. And the instruments produce all these tones again, and they affect us, according to circumstances, sending one's ear in the hand of the unskilled, charming when well regulated by the artist. The genius painter of nature does the same. He studies what nature has given to hear, and works up

the isolated to a whole that is perfect by means of art, the melodies of which flatter the taste, but which reveal their highest worth, and grant the most perfect enjoyment when harmony has inspired the work with the true spirit.

~~But I am afraid I go to far from my theme.~~

The reader will perhaps ask me why, notwithstanding all the above-mentioned difficulties, I have undertaken such a work? The following reasons led me to it. When I took the resolution of such an undertaking, my first consideration was that it is not becoming to a man who has inherited from his ancestors estates which have been in their possession for hundreds of years, to turn his back to them in order to try his fortune and to seek his pleasures in another world, as long as necessity or honor does not force him to emigrate.

The estate which I inherited was very notable. A free barony, with limited sovereign rights (which including the dependent real estate, has an extent

of ten to eleven square miles, supplied with everything that can be expected here, and which at the same time facilitated further progress, could already by itself be regarded as an attractive domicile. But on the other hand, I found this estate lacking in every outside comfort. There was some magnificence, but nothing that can be due to the culture of the beautiful, and the region has been carelessly left in its poverty and want of charms. This estate, which was to be embellished and cultivated, was very large, and I considered it my duty to be useful here, the more so, as I am of the opinion that an extensive real estate owner, who continually employs his strength both to the embellishment and the improvement of his property, to civilize the inferior inhabitants of the place, to increase their prosperity, ~~and, by this, at least, push a man~~ acquires just as much right to gratitude on the part of the state, and is, in equal rank its real servant (although he works spontaneously and without being paid for it) as an officer, who has to work for

hard money a few hours at his desk, or a diplomat, who gets many thousands for half a sinecure — a truth which has seemed to remain unknown to a good many governors, and certainly not to the welfare of their country.

But if I had thought myself unlimited in this regard, it might then be doubtful, whether everything well considered, I could have helped to find somewhere else, with less difficulties, as great advantages, as I found here.

The disadvantages were:

1) A district, which was, in general, sandy, and mostly covered only with pine forests;

2) A large proportion of poor soil in the district of the estate which was intended for the park;

3) The necessity of immense preparations, before I could think of beginning the new plantations;

4) The necessary acquisition of more than two thousands acres of other people's estate.

The advantages were as follows:

a.) Everywhere a picturesque curve of the soil with a great variety from mountain to valley and the view upon the Silesian and the upper Hungarian mountains.

b.) The existence of a considerable river, which flows through the district that is intended for the park, and which forms far beside its banks a mostly fertile, though small, meadow.

c.) Many hundreds of the most beautiful old trees which were already standing in some parts of the district.

d.) The opportunity to extent my work as far as I wished upon my own ground, after the territories of the above-mentioned two houses had been purchased, on account of which, in this part of the country, the cost of the acres which I had to stand, was not to be rated to high.

e.) The general cheapness of hand work and [illegible]

f.) the immediate vicinity of building material in my own product, as brick kiln, forges, glass house, wood of all kinds in abundance, an immeasurable multitude of large and small field-stone, which consisted mostly of granite, rich beds of calcareous marl etc.

g.) Finally many other varieties of means, which so rich an estate and the disposal of so many functionaries and dependent people provide upon a great plantation.

(It can be seen that the disadvantage, mentioned sub 1. is entirely removed by the advantage sub a. and at the same time it is doubtful whether such an oasis surrounded by forest as around, like an island in the sea - might not be the best situation for a plantation of the kind desired here. Besides, the dark pine forests which look sad when close by, will, at a distance, make a very desirable background and horizon; and set off to

the dark masses, the near fresh green of the foliage trees will look doubly pleasant, and the many coloured clouds of the sky will contrast more splendidly. No 2. (the partly poor soil) could probably be improved through the meadow, as it has been done later on, and No 3. has been mostly explained in d. The calamity of war was almost unbearable for the poor agriculturists there, and the charges and the public taxes became exorbitant. Without an extraordinary opportunity to make money I can say with the consent of the whole population, that a part of the inhabitants of this place would have starved or been forced to emigrate by poverty.

About two hundred people, whom I chiefly occupied for many years, partly in my manufactories (which also for me were the only income at that time) partly in the plantations owe their support to them.

And it was therefore certainly very fortunate for me that I could in so easy a way harmonize my duty with my pleasure. But how seldom is this offered to us poor human beings! Notwithstanding there was no lack of manifold contradiction. And when I was beginning to demolish the above mentioned road to the city and to fill up with it my fortification ditches, a great many became doubtful whether I was in my right senses. A good many capitalists who had invested their money in my estate, recalled it immediately and preferred to loose it partly later on in paper speculation. Others assured me that it was impossible, even for a man ten times richer than I, to realize such plans. But he who gets frightened by this high sounding word has little experience. In nineteen out of twenty cases, patience and a strong will will accomplish above all expectations,

the so called impossible. With me, faith has in this way, as it were, removed more than mountains and has constructed just as many, and when the people saw that everything was going on well, they had more confidence in my plans. And I sincerely acknowledge that I afterwards very often found kind assistance when I expected nothing but resistance. Even in my Swedish peasants, who make up the greatest part of the population here, and who do not stand upon an excellent grade of civilization, some sense for beauty began to awake so that they have since decorated their cottages with trees, and though they sometimes stole wood from my park, they did it carefully, cutting down only the thick poles, which served as props, without doing the least harm to the young tree that was fastened on it. This kind of attention deserves high regard among the Swedish people.

I mention all that only to encourage others not to give way too quickly, when the "impossible" is set against their realizing their favorite wishes. I allowed everybody, without regard to the person, the entrance to my plantations, although a good many owners of real estate assured me that this was also impossible, as the rough and often drunken people would cut down all young trees and would tear off all the flowers. There were, of course some excesses in this respect in the beginning. They were punished severely, where the committors could be found out, and if not, the damage was several times quietly and patiently repaired and the doors remained open to everybody as before. They people came very soon to themselves by this perpetual perseverance. And now, where often hundreds of people enjoy themselves in every manner throughout the park I must tell the public,

to my honor, that any mischief committed, could be reckoned as a rare exception.

This method of mine has even preserved me a good deal of the affection of my old people, in spite of the masses of pettifoggers and adjustment-committees that have come into our city later. Some of these people understand better to exasperate the peasants and land-owners amongst themselves (and on this occasion emptying their pockets), than to promote harmony and culture, the latter which they ironically declare it their liberal purpose. But as both the greatness of this evil itself, and the true humanity of higher authorities, and, in the highest, court of appeal, our master's and king's grace, which can never be praised enough have helped, it ~~will~~ therefore [illegible] to return from so disgusting things, which thank God have partly gone to now, to the more calm creations of the [illegible].

[illegible] will be the most suitable time in which to go back to the first chapter of this work, where I mentioned the fundamental idea, which has conducted me a

[illegible] laying out the park in question. But I must first particularize that which was to be cultivated.

The place I designed to serve me as a plan consisted, as mentioned before, of immense fir and pine forests, in all directions. In the midst of them in a hilly locality was the small mediate city of Wuskau. This city is distinguished by a thoroughly heavy construction of her buildings, by several prominent churches and towers and generally by a certain neatness above any others of her kind, leaning picturesquely against a slope, to the summit of which the buildings of the citizens are rising. Mint-[illegible] and small villas make [illegible] pleasant aspect. [illegible] the extensive easterly mountain plateau, above the [illegible] and in its immediate vicinity one sees the village of [illegible], hidden under lindens and oaks, with [illegible] of the oldest church [illegible] in the Lausatia. [illegible] at the end of the city, the slope becomes more [illegible], describing a semi-circle. The latter is covered with high beech trees, oaks and some isolated pine trees forming many romantic [illegible]

[illegible] also an alum mine here with notable buildings, [illegible] works [illegible]. The crest of the chain turns then towards the south and reaches its highest point near an old viewpoint, from which a beautiful view can be had of the course of the Neisse river and also of the Silesian, the Gold[illegible] and the [illegible]-mountains. From here the [illegible] [illegible] and finally disappear in the close forest."

[illegible] if we follow the very same ridge from the [illegible] end of the city towards the south, we arrive at the [illegible] [illegible] of the Neisse river, along which [illegible] a street. This street looks [illegible] the [illegible] like a bridge, [illegible] [illegible] to a village where there is a large [illegible]. [illegible] [illegible] follow his description [illegible] [illegible] [illegible] [illegible] [illegible] where the locality [illegible] [illegible] as it appeared first). He will also notice upon [illegible] [illegible] in the immediate vicinity of the city towards the east the Neisse [illegible] is spreading [illegible] [illegible] valley through the whole length of which [illegible] the river. Upon this [illegible] is the old and the

[illegible] would not otherwise be able to shoot down the
raptional birds that occupied the crowns of the trees.
Upon the remainder of the surface were sad and bare
[illegible] fields most of which belonged to [illegible]. [illegible]
the river banks ~~[illegible]~~ displayed plenty of the most beauti-
ful oaks and other very high trees. On the other side
of the river farther towards the east, rises another low
ridge which forms the second plateau of the park.
The latter is
Absolute distance enclosed by a chain of hills upon
the summit of which there is a third and still greater
surface, which gradually descends on the other side
towards the forest. Upon the border of it there lies the
village of Paunsdorf with an advanced work, to which
led a badly kept linden avenue, whose length struck
more forcibly than advantageously upon the locality.
Therefore I had most of those linden transplanted
later on in order to show better the bare spots of
the heights and by this to give them more impor-
tance. Upon the highest point of the above-mentioned
ridge one enjoys the most beautiful view. The

foreground is formed by the Neisse valley and the little town with its ascending terrace gardens, which unite themselves picturesquely with the straw huts of the village called Berg. These straw huts appear as if they were hanging down above the [illegible]. Towards the south, the alum huts and potter's ovens, lying in the gorges are smoking day and night. Towards twilight the whole locality is illuminated by columns of fire. Farther up following the river, the eye loses itself in the field-grounds, upon which old oaks and other foliage trees are planted, until the surrounding forest again hides everything, allowing only the Landskrone, the Tafelfichte and the Schneekoppe to rise above the dark green sea. On the right side, at the other end of the Neisse river, extensive meadows are spreading which are also shaded by high trees. Above these meadows there rise a mountain covered with fir trees which belong to the glass [illegible] of Wolfshaven, the residence of the celebrated [illegible] Graevell. Behind,

only the wave lines of the dense black forest can be seen as far as the horizon, and the forest itself is interrupted only by the shining points of some projecting church towers lying far back. Upon this place there is now a collossal pavillion, and as rumor says, there was in ancient times a castle or watch-tower, of which only some pieces of ruined walls and cellar remain, such as are also found near the forest in Kenla. A rather strange story shed some light on this place during the war, but it disappeared just as quickly as an "ignis fatuus". The story was that on a former day a Russian staff-officer came to the major of the city and on springing down from his foaming Dorsack-horse asked for a person who was well informed of the localities for the purpose of helping him in certain searches which he said were of great importance to him, as his time was very limited. His request could not be well refused on account of the nature of that time. [illegible] the unknown wishes of the stranger they gave him a reliable person who was compelled

to report everything that would happen. This person made the following statement afterwards. The foreign officer commenced to ask his companion all details in a circumstantial way, [illegible] him not to betray the secret intrusted to him. He had told him that it was his intention to dig up a treasure of whose existence and probable hiding place he had the most [illegible] information. He said that he had been born in [illegible] and his Slavish forefathers had for many many years been in possession of the city of Muskau, the name of which was formerly Moskow, thus having the same Slavish origin. Their castle had been standing near the forest and a watch tower was situated upon the already mentioned high hill. He then showed the man a plan of the principal directions of the locality, which was partially rotted, but still could be made out. Following this plan, he walked around and [illegible] found the unknown ruines of a cellar and about [illegible] steps further also those of a blocked up spring. He began to dig there but nothing could be discovered

but a few small coins, which were covered with green mould and the mintage of which was entirely effaced. After a long and unsuccessful search, the foreign treasure-seeker dismissed his assistant, with the remark that he would engage some more people the next day. But he did not make his appearance on the following day, and when on the third day, the untrusted person entered the vault alone, he found it dug still deeper, so that undoubtedly a new hoal must have been made. But the result was never known and the strange officer had disappeared without explanation, which I myself had made several years later through curiosity (after having learned what had happened on my return from the campaign) proved worthless.

These dates are not quite useless for the development of my plans.

After I had acquainted myself with the above-described place and the possibilities of the execution of my thoughts, I resolved to take for the park, besides the trees which already existed, the whole terrain

with its adjoining plateau and rows of hills, pheasantry, field grounds, advanced work, mill, alum-mine, etc., beginning from the gorges of the ridge that descend gradually towards the south, up to the villages of Koebelin and Brownsdorf on the northern side (about 4000 acres of land altogether). It was also my intention to enclose the city by the park, by adding the descent that extends behind the city, and also by a part of the village of Deig that lays upon it, so that later, she was to be a part of the park. As she was still a mediatized city, depending and subjected to me, her addition to the projected plan became of historical value. For the fundamental idea, from which I started was to represent a thoughtful life's picture of our family, or patriotic aristocracy, which has arrived at maturity especially here, and in such a way that this idea would develop itself in the mind of the spectator. In doing this, it was only necessary that the things which had already been given should be used, that they should be brought

forward, and in the same sense enriched, but that no force be applied to the locality and its history. A good many ultra-liberalists will perhaps laugh at such an idea; but every form of human education is honorable, and now, as the idea in question here is approaching towards a completion, it begins again to gain a universal, poetic and romantic interest, — an interest which today, cannot be gained from manufactories, machines, and constitutions. "Suum cuique". Yours is the money and strength —, have the [illegible] the poor impoverished aristocracy, the only [illegible] that is left to him! Respect the neat, [illegible], the mountain that commands the whole locality, the [illegible] of which as well as the land and the old castle [illegible] sufficiently its former designation was selected [illegible]. It has concluded to construct a similar building here, in the same style as the mediaeval [illegible], being equal to the still well preserved old castles on the Rhine. It is, of course, only art that was to show the age of the new building,

for it was not to represent a useless ruine (which, when erected looks like a play thing and does not give the effect of the deception, as it presumes too much), but an old castle. This deception has served other purposes once, a partly changed thing, being repaired and used as a castle, as there being several of the kind in our province. On pursuance of its locality as viewed from the valley, it is precipitous upon the right and on the border of the forest, but on the other side near the remote plateau, and therefore suitable for the field grounds, it can now serve very well for a principal advanced work, for farm residence and horse stables. The so called inner ~~mountain~~ castle with its single and high watch-tower, from which no deformed dwarf need look longer after the enemy, is intended to be used as a manor seat, and its tower as fire-watch, which by the frequent forest conflagration in our place was very necessary. Besides this, if one would find it more analogical and romantic, a modern Seer could occupy himself with astrology

in undisturbed solitude here, or an alchymist, who have not died out yet could live there — and the baying of dogs would probably not be missed in such knighthood as the kennel for the hunting dogs has been built there!

But, put jesting aside; there are really traditions enough amongst our people for giving a historical basis to this fiction. Besides that which has been said before, the old printed chronicle of this city says the following story, which I will give, translated into German here, accompanied with some remarks.

"Muskau, or Mosca, or Muzakow, as it is generally called, that means "men's city" was at the pagan time of the Sorbish people a celebrated place of pilgrimage, with four temples in oak groves. This was the place where the miraculous image of the olden time, the God of the Gods Swantewit (the holy light, the holy fire) were adored. The oracles of the horse, that had been consecrated to him, were announced to the people through priests, and the offering places (one of them is in the

immediate vicinity of the bathing place) are still to be recognized. In the other part of the city, there is a large cemetery, full of urns, a great many of which are dug out every day. This undoubtedly shows that this place must have been inhabited by many people, or at a very early period, and for quite a number of years. At the time of the conversion of the Sorbish people through Ludwig, the pious, up to Hildebrandt VII (bishop of Meissen in 1060) the old pagans escaped into those almost impenetrable forests and concealed themselves for many centuries. The statue of the God Zantibar is said to have been found there, although in a wretched condition. (Similar to the sepulchre in Troas, and upon the European tongue of land along the Hellespont, up to Ganochoro and Heraclea, the place where the above-mentioned urns were found, there are high and small green hills along the Neisse-valley and especially near the beech-forest and near Werdeck, all covered with very old oaks. These oaks are called still

to-day "Kraalsroo" or kings graves by the Sorbish-(Wendish people.) The first count of Muskau was Theoricus, whose daughter Juliane was married to the son of Wittekind, who ~~had~~ bore the same name. Theoricus is said to have been a very celebrated count, and his name was known everywhere at that time.

After the great battle with the Hungarians, they were conquered on their return in this woody valley by the chivalrous count Siegfried of Ringelheim, assisted by count Bruno of Cocanna. The great Burgundic chronicle, (Dr Hegemueller's memorial, printed in Munique, and Dr Selden's escutcheon) contain on page 133 the following city letter for Muskau, written by Emperor Henry I.

Margrave Jean, son of Siegfried, built the great and strong castle of Muskau with his share of the booty. This castle was a barrier, which even king Henry III and II. (in 1109) besieged in vain. Later on the margraves abandoned it to the duke Vladislaus of Poland, after whom duke Boleslaus of

Bohemia obtained it. Here it happened that Vladislaus, who after having been refused the daughter Michildam of the duke, for his wife (as her father had quite different intentions) abducted the beautiful maid from the Hradschin, and lived with her three years in love. As a consequence, Boleslaus besieged the castle, stormed and took possession of it. The passion of Boleslaus subsided into sadness and sympathy when seeing his captured daughter with her beautiful looking little boy at his feet. He pardoned her soon, as Primislaus, this young prince, succeeded duke of Bohemia and he was, as Abraham Horsmann's chronicle says, always friendly towards his bird-place Muskau. In the year 1241 the city which had been formed, was entirely demolished and captured from the Tartars shortly before their important and great battle which had such heavy consequences. The towers of the old and firm castle were all destroyed and there were scarcely any marks of its foundation left. The city was rebuilt again on its old place, but this time, the castle

was put up in its immediate vicinity. Chivalrous games and so-called Torniamina of royal persons and other conventions took place quite frequently. Before the reformation, Muskau had a provostship. From the beginning of the Tartarian battle to the last emancipation war, this place had to suffer all possible kinds of atrocity and devastation.

The Hussits were the first ones that began to destroy here. In the thirty years war, Tiefenbach burned down all estates around Muskau. The Kroates plundered the city and the castle. In the year 1633, Wallenstein was stationed several times with the imperials army before the manor. Shortly after, the forest was set on fire; it burned six weeks and in consequence of the negligence on the part of the Swedes, the new castle also was burned down, but it was nicely rebuilt again and considerably enlarged. The city was burned down several times, and especially in the year 1766 it was reduced to ashes. But to this misfortune she owes at the same time a far greater and better appearance

than all other provincial towns of the same extent."
These illustrations may serve as proofs of the historical bearings of the castle, from the situation of which it cannot be doubted that, upon this plan, Vladislaus' beautiful daughter had once had a sweet but rather uneasy time, (that wild knights were storming, and that arson and torch were once reigning here, until the rage of the severe father had changed into more gentle feelings at the aspect of the mother and her little son).
As poets often relate first the end of their works and the beginning at the end, I also have deferred the erection of this castle until all other things were finished. At the end of the row of woody hills, at a distance of a quarter of an hour's walk from the castle, it was concluded to build the family vault. To this vault leads a strong bridge in pointed arches. The erection of the vault or little church, which our ancestors always attended to as the most important thing, is built in an old style and according to its purpose kept in Byzantine or better Romanic style.

farther up, on the same slope, and in almost the same distance, there is a projection, roughly built up. Within it, there is an old linden, and in the niche of it there is a statue of the virgin Mary, erected after the old catholic fashion, and at the same time representing a kind of station. The view into this religious place is allegorically indicated by one of the most beautiful earthly points of the park, with an open view upon the mountains, which seem, as if it were, mingled with the weak blue of the horizon. Upon the plateau behind those different castles, there lies the race-ground, which belongs to them, and which I shall mention later on.

This long row of hills in its entire length, which according to the description, presents only analogical objects to the eye, forms the only westerly principal view both from the old and the new occupied castle.

After the little city had been built near the river

under the protection of the feudal owners, the customs and also the comforts which became better in the course of the time, caused apparently the severe lords upon their heights to leave the inconvenient fortress, in order to settle into more sociable places. And it is a fact that in the fourteenth century the so-called old castle (now serving as the court for the high magistrate) had been rebuilt at the base of the ridge of hills. Its characteristic style has been carefully preserved and only the top and the old escutcheons have been made over again. It was also decided to add to the castle the statue of the grandsire of our family, Ruediger of Bechlam, known in the Nibelungen.

As the free place before the building serves at the same time as "point de vue" of the street to the city and forms the main entrance into the park, this place will be an excellent one for the erection of the equestrian statue of the Magyar.

In the later epoch, my ancestors erected a far

greater castle, which was more adapted to their increased wealth and their newly acquired rank (they were at that time elevated to the state of counts). This new castle was only one hundred steps away from the old one and connected with it by fortification works and ditches. It was built by an Italian architect. At the other side, at the same distance, a so called garden-palace was put up, which, later on, was used as a theatre. For this purpose, it was increased to more than half of its ordinary size, but in consequence of it, lost a great amount of its former beauty.

From the given plan it can be seen how I have changed the old ditches into a sea and river by making a canal of the Neisse-river, which is conducted there. The latter flows round three sides of the new castle, separating it both from the old one and the theatre. According to my plan, to which my ingenious friend Mr. Schinkel by means of his talent has certainly given the best possible design,

the old castle was to be connected by a high bridge and the theatre on the other side by a gallery, which in short arches leads above the water. The whole was to be made a large residence to the extent of about 500 steps.

While recalling to mind for a few moments the past centuries, we follow the progress of rising industry and education, which very soon did not permit the nobleman to enjoy and to rob when there was an opportunity, but which made him acquire his estate by industry. In consequence of this, agricultural buildings were erected near the river, which were intended for a market in the town. Mills, breweries and distilleries etc. were being built, all of which bear the antique and irregular style, with gable-ends, projections and small windows. Later on, the earth had been excavated around, and the alum-mine was erected, which in its architecture bears no antique style, but resembles a factory. A vineyard makes the end of the cycle of these old

grounds, but its products amount to nothing. It seems that our ancestors must have contended themselves with very poor wine, or that the climate was warmer at that time. For who would believe to-day that Berlin, now famous only for its ale was formerly, as the Berlin calendar says, noted for its choice-wines!

In modern times at last, where the mutual concerns becomes more and more powerful by force of civilisation, (see only here begins my weak sphere of activity) the deficiency of art and of the beautiful was felt in our estates, as culture was very much neglected. And it was therefore intended to reflect the past into one picture by which everything, that had been there once, was to be revived, repaired according to the purpose, made more pleasant, and connected with new things and finally joined into one regulated entirety. Amongst other things, the discovery of mineral waters was also used! which, it is true, was already known, and they were of not much value. Their heads are not far away.

from the mine, in a place resembling a very strong bag in the valleys, in the near valleys, where strong sulphurous springs may have already flowed through forest, which probably have been burned down in the primitive world and dissolved into dust. By putting up a well arranged bathing-establishment, it was endavored to give everlasting benefits to the suffering mankind. Besides this, several other new plantations will be added partly in the vicinity of the castle, partly in other places, (especially a wax-bleachery, fisher hut, and a few colonies of cottages near the village of Hoeben at the alum mine and on the field grounds of Brownsdorf). Everyone of those plantations is complete in itself and intended for free lodgings for garden laborers, miners, and very poor people. There will be also an observatory and a spacious "cottage ornée" or the English house, as it is called, which serves as a place for Sunday entertainments for city and surroundings. As a key-stone of the whole (and as a memory of the first which had to fight with [illegible]) it was resolved to build a

temple of perseverance upon an isolated hill in the centre of the park and on the banks of the river. The temple will be more fully explained later on.

This was the task which I had allotted for myself. I must leave to the eye of the connoisseur to say how I have solved the problem, as far as the realization is carried, and as far as this little work explains the rest. It was, of course, my intention to do my work harmlessly, and in the best possible way, but of course with some artificial efforts.

The Muskau park can therefore be divided into the following main districts, which will, at the same time, signify the different epochs:

I. The estate belonging to the Lusgrave beyond the Neisse-river:

A. the fort with its surroundings,

B. the burial ground,

C. the race ground,

D. the advanced work with the sheep-farm.

II. The city and its precincts.

III The estate belonging to the castle. This is divided into
A The old castle, mill, farm offices etc.,
B The new castle with the pleasure-ground that surrounds it,
C. The orangery and its gardens
D. The hotel,
E The pheasantry.
F. The fisher hut and its surroundings,
G. The temple,
IV. The vineyard,
V. The mine with its colony,
VI The bathing establishment,
VII The observatory,
VIII The village. To this belong also:
A The English house,
B The colony Gobelin.

In order to enter into the description of the above, it will be best to take the same course which a stranger would do. I would advise the reader to consult the plan - plate B.I, upon which four arrows of red, black, blue and yellow colors. But I must mention before that besides this classification I have just made, and which might be called the "Aesthetic classification", another classification has been made, and this for the sake of a better understanding of the locality, for convenience sake and for a better view. According to this, the whole consists of only three parts, every one of which has its own enclosure, qualified by the locality. These three parts are the park, belonging to the castle, the park belonging to the bathing-establishment, and the outside park.

Every one of these offers sufficient room and entertainment for a ride. The first one is confined partly by a high wooden enclosure, which is always invisible on account of the high plan-

tations, and by the Neisse-river. The second one is confined, towards the city, partly by a similar enclosure and partly by deep ditches and broad fields of sloe-trees. The third one is confined only by ditches with acacias, thorn and Gleditschia-bushes, about seventeen feet broad, the latter which are impassable for men and animals and which grow well even upon the worst soil. The many hares in our place do considerable harm to this wood when the winter is severe, but as it is partly cut down every third year, on account of its growing too close together, the evil is of not much consequence.

I understand that the promenader begins his tour from the castle and takes first a walk to the flower gardens and to a part of the pleasure-grounds to which there lead no carriage roads.

By following the red arrow, an arrangement of rangery and flowers in small arches will be noticed upon the broad stairs in the castle yard (compare a. upon the fundamental [illegible] C. and B.),

above which passion-flowers are rising out of large vases. Between the arches, there are sticks which are hanging in the air, upon which coloured parrots are swinging in such a way that they do not interfere with persons, by coming near. The orangery forms a shady and vaporous walk upon its terrace, spreading around the yard of the castle, surrounded by flower-stands. These flower-stands are sometimes so placed that they form recesses, which occasionally serve as little parlours and afford marked views of the park. The terrace is at the same time connected by glass-doors with the real parlor.

On the opposite side of these rooms, along the wing of the castle, towards the south, there is a hot-house, the windows of which are removed in summer. Within this hot-house, there is at all seasons a green foliage and flower-walk into which one can look from the rooms by means of gilt lattice-work, which is arranged directly under the windows. There are steps on the sides of this lattice-work, which lead into the hot-house.

In front of it commences the first flowergarden, which extends below the mountains lying opposite. This garden is confined by the Lucia-sea. The sea surrounds the whole square of the castle by reason of a connection under the descent, through which a tunnel, composed of gold-colored iron-pyrites and blue slags.

When I laid out these gardens, I endavored to gratify my taste, and have freely connected regularities with irregularities, and I hope I have not disturbed the harmony of the whole. Upon the fundamental plan (the fan, or the H., made in the form of a star; the square, which is similar to the thorax, worn by the jewish high priest; the cornucopia; the immense large flower, formed by arranging several beds; the S. under roses and forget-me-nots and the Turkey feather) may look very strange, but in reality, the effect is very good and rich, but still not more unnatural than the odd collection in the parlor of an elegant lady.

The sketch upon plate XI gives a part of the view of these points, as seen from the balcony of the tower. There are also two busts surrounded by garlands of flowers. These busts represent two women, who seemed to be the most beautiful persons I had met during my journey of life.

The place lying a little higher up, with three old lindens upon it (c) surrounded by the richest splendor of flowers is the principal point of the flowergarden. A free view is obtained from this place upon the sea, the adjoining pleasure-ground and the opposite terrace gardens of the city with the village of Berg upon the height. The water washes the immediate bottom of the rough stone wall, on top of which there is sufficient room for a large company. In the evening this place is illuminated by colored lanterns.

Farther up is the rosary, a rosette formed of roses and box-trees, surrounded by pomegranate-trees. The latter are close to the above-mentioned hut-[illegible]

in which there is a spacious niche, entirely decorated by flower-vases. This place can be used for social entertainments. The [illegible] which surround this place do not permit of any view but the surface of the water, seen through the festoons of large-leaved plane-trees. Compare plate XIII. At one side of this place is the tulip bower, under the shade of which there are chairs, planted in masses. Stone stairs lead down to the water where there are some light gondolas, ~~with~~ which boxes of bowing / the latter being very popular / can use for sailing without fear of shipwreck upon the quiet water.

Following the same direction, we enter on an open projection upon the lower. A bower, covered with jasmine and roses is situated under the upper terrace, leaning against the [illegible] of the tower.

From this place the sea can be viewed in another direction in its full length, where two bridges and a cascade decorate a beautiful point de vue ".

From this point, one has to walk through a thicket, arriving first at a place decorated with the letter P, then at a bird-house, a flower-plantation, the latter which imitates a bundle of very large peacock-feathers, and finally at trestles, containing hot-house plants, until you reach the above-mentioned tunnel. A fountain furnishes refreshing water on hot summer days and grants a quiet and secluded little place, where, as the Germans say, (one can give audience to one's thoughts), or more prosaically to have a Siesta for which purpose a soft moss bed and the uninterrupted twilight invites the promenade. I may be allowed to make a pause here and to add a few words about flower-plantations and all relating to them.

I was unfortunately compelled to fight with a rather disagreable climate. It was therefore necessary to have rather hardy bushes, as for instance Cytisus, Calicantus, Cercis, Amygdalus, Hybiscus, Hydrangium, Rhododendron, Cometonia etc. [illegible]

had to be carefully covered in winter, because they perish with cold. Those bushes which are tender, as Liquidambers, Magnolias, Azalias, and even prunus lusitanica (the latter being very hardy in England), Pyrus japonica, Arbutus viburnum, various kinds of Ilex, some Andromedi etc, had to be protected in winter by portable hot-houses. I therefore prefer such hardy bushes as bear nice flowers, no matter if they are very common, for we must abstain from forcing nature too much and very frequently. For a very common red thorn-bush, for instance, or a Lonicera bush etc, will look considerably better than a sickly and exotic plant which, in a suitable climate, will display the greatest brilliancy. Moreover, I use principally potted plants for the main decoration. They are placed upon apparatus, in a way that they cannot spoil the grass, and that the pots or pails, in which they are growing, cannot be seen. For instance, behind a semi-cir-

cular bench which is surrounded by Oleander trees, an open canal had been made, into which these Oleander trees had been placed in long round tubs. As they are entirely covered with leaves from top to bottom, they look as if they had grown out of the soil. Single granate and other trees are enclosed by little flower stands, designed especially for them. Upon these are placed potted plants, all of the same variety, so that nothing can be seen of the pail into which the tree is planted, except the crown above. But if it be the intention to show the stem of the tree, the pail is in this case placed into a hole, which is lined with [illegible] and in the form of a funnel. The outside of the pail is covered with wicker-work. Upon the rand of the pail, little flower pots, containing [illegible] plants, are placed. The pots are covered by moss, so that they cannot be seen, etc. If the plants are to be removed in autumn, they are then replaced by more hardy plants, or by

baskets containing potted flowers, such as are not so easily injured by frost, as asters etc. The buried holes in the soil must have sufficient space to allow the air to come down to the pots. The pots are therefore placed in this hole to only one half of their size.

I have already stated that, as a general rule, masses of harmonizing colours are to be preferred to a mixture of glaring ones. But as for the arrangement of flower decorations, I will not go too far into it, but only give one instance, viz. in what manner the above-mentioned fan (e) and the star with the H. (f), the square (g) (in the blue flower garden) and the cornucopia are laid out.

The fan e. is arranged in such a manner that yellow crocus flowers blossom first upon it. Following it, wall-flowers are planted upon it, so that they form stripes, similar to a ring and of a variety of colours over the whole, with a dark centre, from

which the shades graduate towards the circumference. The same is effected by planting aster chinensis, which blossoms until autumn, at which time our sojourn in the country is generally over. Only sportsmen remain, and they do not ask for flowers except only those upon which the hares live. The two round baskets near the fan are first planted with double wall flowers, and later on, with Lobelia cardinalis.

The star f. which lies opposite the fan, begins first to blossom with double tulips. After that high red pelargonium flowers are planted, which have grown up in pots. The latter blossom until autumn. This figure is also surrounded by four baskets which are ~~and is~~ covered with the blossoms of differently colored high red tulips. At the second flowering, two of these baskets are surrounded by Elychrisum bracteatum of Vathena Aubletia. The other two are covered with blossoms of Heliotropium peruvianum. The square G. (in the blue flower-garden) is covered by

the blossoms of double hyacinthines, planted as close as possible. In the different parts of the square, they graduate into four colors. Then follow three colors of Gomphrena globosa, arranged in a different way from above. H; the cornucopia has a yellow bottom which is formed by planting with Mimulus guttatus throughout the year. These flowers must be planted in different seasons so that they will grow until the latter end of autumn. The other parts of it are planted with flowers of various colors, as for instance ~~by~~ with Silene bipartita, viola grandiflora, and Lobelia cricoides. The end of the cornucopia, from which a great amount of flowers are growing, is arranged by planting flowers in all possible colors, ~~arranged~~ planted in pots, surrounded by moss; also by planting in pumpkin plants, in order to make the outline more uncertain.

All figures of this complicated kind are generally enclosed by box-trees, in order to give them a clear and marked [illegible], — a thing which could not

be done by raising flowers. For single beds of regular and simple form, such as circles, ovals, squares, I may appreciate all low flowers, that are fit for that purpose, in case a wicker-work is not required. But such an enclosure is not to be formed by irregularly arranged shrubberies, as its appearance would be too rigid and contrary to the intended purpose.

For creeping plants, different stands of strong wire are constructed, which of themselves form a nice decoration, and allow the plants to spread out and blossom in all directions. In England, they are always to be found in all forms, nicely constructed, as for instance, little doors, arches, umbellas, pierced columns or little obelisks, etc. In our country, they are only made to order by skilful basketmakers and only if drawings have been furnished. It looks very well, for instance, when Glycine sinensis creeps up to a stand in form of an umbrella, and when its thick blue clusters appear through the open work. Compare plate XII. 1. and

arch 2, as the entrance-decoration, planted with Cobaea scandens, and the gilt image (3.), around which different kinds of Clematis creep, or the blue basket with gilt points (4.) wreathed with red Bignonia radicans. No. 5. is a flower-basket, the margin of which is formed by leaves of hard clay. The leaves are provided with long points below, which are stuck into the soil. They can in this way easily be put in and taken out. This is a cheap, strong, and at the same time a very nice enclosure and strikes the eye immediately.

Let us return, with the permission of the reader, who, I hope, will not lose his patience too early, to the place where we took our walk, and go up the steps (c.) which bring us to the person, where we must stop for a few moments. Upon the plan, it can be seen that in the centre, a stairs fourteen feet broad comes out from the person. The former consisting of fifteen granite steps leads down to the grass of the sporting green before the castle.

In front of the stairs are four flowered carpets and a little farther away, as a resting place the colossal statue of Ariadne, standing upon her pedestal, decorated by vine tracs, which are trained on golden sticks. Above this decorated foreground, lying at a distance, the mountains with the burgrave and the estate belonging to it, are to be seen. The river is not to be seen here, being hidden by its dams. For the rest, there was no view of the water needed here, as the castle grant it already from the other three sides. The middle ground therefore shows instead of it only a large green expanse, which forms the transition between the castle and the iron enclosure (the latter separating the pleasure-ground from the park). This transition is decorated by blooming bushes (and by) a few different kinds of flowers. At same distance away, the above-mentioned middle-ground shows also meadows, serving as pasture-ground for sheep and cows; and (also) high groups of trees under whose foliage the mountains and the building, that are situated upon them, appear to be partly away

than is really the case. The second middle-ground is formed by the chain of hills on the other side of the river, with its mountain campaign and different large bush-plantations lying upon it. This view, formerly entirely concealed by a high linden-avenue which I had broken through, has already been mentioned to the reader upon plate 1. The breaking through of the avenue was done with so much care that I had sent for Mr Repton Jr. of England, simply for the purpose of obtaining his opinion about this principal feature. But Mr Adey Repton is more of an architect than a gardener. But I must confess that, aside from his confirming my plans, I did not make very much use of him. (The reasons have been given on page 18 in this work.) ~~But~~ Nevertheless I must commend him, for he always showed a great readiness and even a sincerely in all dealings which I undertook with him; and this is quite the opposite of the English character. Another highly recommended gardener for whom I had sent, proved very useful in

regard to technics, but in matters of taste, he was very much overcome by his habits, when left to himself. Amongst other things, I could not make him understand that it is not necessary to plant groups always "en quinconce". He assured me that, in England, this form of planting is the best of all (he may perhaps have been right), and he insisted upon his opinion. But the insufficient knowledge of the language proved a great deficiency when employing such a person. I was therefore compelled to dismiss him. I mention this because I wish to warn others from making such blunders.

In better services, when carrying out my plans, were those made by the indefatigable diligence and the skillfulness of my German chief-gardener Mr Rehder, who was a member of the Russian horticultural society. He helped in a great measure to conquer the many difficulties — the greatest of them was the bad

climate of Northern Germany. Especially in our rough climate, the gardeners have a very hard position.

I mention this simply because so many gardeners often frustrate the very best instructions they get, and this by their self-conceit which attaches especially to the Germans of the medium class. The better they have learned their business they more they believe they can do as regard to esthetics overlooking the talents of their masters, therefore spoiling everything. They want to know everything better, instead of endeavoring by means of their science, to assist and to attribute to the success of great art. A skillful, patient and at the same time, an apt man is therefore not as easily found, as one might think, and it would be very good if our new schools of horticulture, if special attention would be paid to this kind of education. Young people who, at the opening of their life, want to be always

first, and think too much of themselves, are good for nothing. And I like to say half jocking and half in earnest that, after my taste, a gardener must bear more of the character of the "good Wagner" than of the "agitated Faust", and they must curse but little in this world, and especially not at the patience and obedience.

The stairs where we first stopped is made after Mr. Schinkel's drawing. Upon both sides of the parvis, the latter, which from the stairs descends at intervals of ten feet, are planted orange trees. Between every other tree, at the edge of the stone stairs is an iron column with a lantern above. Single festoons connect these columns giving at the same time a very good support for the expand trees. In case of festivities, they serve also for the purpose of fastening colored lamps on them, which in the foliage of the orange trees make a very good effect. Iron chains separate the trees from the path. Plate XV.

gives the view of the perron and that of the castle, seen from Bowling green.

Descending to the left side of the perron, we arrive at bushes, from which a decorated door leads into a second flower-garden, the latter which is differently arranged from the other. It is called the blue garden, in opposition to the other, because it is enclosed by steel blue halberds and chains, and all baskets, bridges and benches, etc (all of iron) are painted in light blue and white.

The new trenched arm of the Meisse river flows through the middle of this plantation, which on one side is confined by a dense thicket, on the other by a high linden avenue. Through the branches of the linden-trees, only a few small views can be had, in order not to interfere with the character of the intended tranquility and solitude. The old view upon the castle and its estate is entirely hidden.

here, but the continuation of the same chain of hills is to be seen, covered with forest, from where, as principal points, some old and immense oaks project from the highest summit of the mountains.

Not far away from the entrance, upon a high locality, there is a bench (K.) surrounded by flowers, and from this place, through a few linden branches, a view is opened upon the above mentioned hill, in the middle of the landscape. Upon this hill, the tempel of perseverance is to be built. The summit (of the hill) is in the meanwhile crowned by a terrace and a pavillion. On one side of the above mentioned bench, there is a dense and shady linden [illegible] near the water (l.). Here is a small ferry, as a quicker communication with the avenue lying in an opposite direction. A lantern, peculiarly constructed, formed of different colors, is fastened in the middle of a pierced iron-bench, showing this place from a great distance. Behind the [illegible] the way leads by means of wire arches mentioned

above — into the third garden, called the manor-garden, which is lying beside the river. The latter forms at the same time the boundary of the garden. From this place, one arrives at an airy resting place, built up like a temple, and whose slim columns serve as props to the different species of Clematis. Here we have a westerly and northerly views. In the westerly direction we see the city and a manorial edifice on the height. In the northerly direction, we see the curvations of the river in the meadow valley. We also see several different forest-plantations along the river, which cannot be seen from other places. Compare plate XVI. At one side of them, upon the grass, there is another resting place, in the midst of flowers, formed by cut stones, which are placed into the soil with the ends above, the latter forming the crown. The seats of them are decorated by a species of Clematis, different moss and flower-pots giving a beautiful effect and deviating from more common arrangements. This resting place is under four oaks

near a cascade (n.), where the river flows uninterruptedly in its full force down an even wall, made of square stones. From here one returns through a variety of shrubberies and flower beds of different designs to the grass meadow, and arrives at the castle, at one side of the exit. As one passes this place, the stables, the racing-ground and the theatre (o.) can be viewed by the spectator if they are of interest to him. I must omit the other various walks, both in the natural pleasure ground and also in the free park, in order not to ~~get too~~ wander too far from the object. Therefore I place the reader into the garden carriage (a so-called "ligne", in which several persons can sit with convenience and can have a view of all surroundings) in order to undertake

The first ride.

((This is at the same time the head of a new chapter.))

As one starts on this ride from the castle one cannot follow the historical classification, which I [illegible] given of the park but will have to choose the second, as this offers more liberty. [illegible] does,

as the first aspect has left so complete a picture in the mind of the spectator, he will be following the second classification enjoy the side better and have more variety. But the park could also be visited systematically by using the foot-paths in the same order, which give the classification after the fundamental idea. Starting from the castle, we visit first the orangery house (p. upon the fundamental plan B.) (following the black arrow upon the plate). Compare the special drawing upon plan D for these orangery houses. From the parlor in the middle of the first orangery-house (1), all sees above a large flower basket with Rhododendrons into a long avenue with hundred-year old linden-s. This linden avenue is about thousand steps in length. Upon both sides of the parlor, a view of two orange-tree avenues can be had, which end in two palm-houses. From these palm houses, one goes through a flower-house (2) into the hot-houses. The former assembles a gallery in form.

From this gallery one has a view at the left side into the winter garden (3) and at the right, upon a pleasant landscape which is even attractive in winter. This landscape is formed by the Lincoln sea, the city and the projecting mountains lying behind. One enters next the hot houses (4), in front of which there is a place for raising flowers (5), surrounded by espaliers. At one side of this place is the kitchen-garden (6.) with a place for the hot-beds (7.), the garden yard (8), the residence of the garden inspector (9) and the second orangery-house (10) also secret places (11.) where tools are kept, which although being useful and necessary, would not make a good appearance. All sheds, coach-houses etc. are in this place, and there is also a large space (12.) at the end of the garden, in the vicinity of ~~the~~ horse-stables. ~~[illegible]~~. This is intended only for compost. The described arrangement keeps the vegetable garden always clean and nice. The walls of the vegetable-garden can be used for walks in the sun. Having visited these

points, one leaves the pleasure ground behind the house, and rides (through the grove, where single trees are grouped) to the large expanse of meadow which lies between the castle and the Neisse-river. From here various views both upon the castle-region and the opposite chain of hills can be had. The most advantageous points are always designated by simple stone benches in the street.

After a short walk, one enters a forest-plantation near the river.

After a short walk we enter a forest plantation near the river. At the exit of it we go over a strong stone bridge, enclosed by a ~~rough~~ rustic stone rail-fence and pass the new trenched noisse arm, just before reaching its mouth. On walking backward, we ascend the westerly plateau of the Neisse valley.

From the summit of the plateau (q. fundamental plan K.), we have a downward view upon a sea of considerable extent. The latter is partly surrounded by oak trees and has some islands covered with foliage. In the back ground is a beautiful view upon the mountain [illegible]. On one side, at the bottom of the plateau, upon a projecting tongue of land, there is a cider but with all kinds of nets and other fishing [illegible], which invite lovers to a rich sport. On another side, partly hidden by bushes there is the great looking plantation of the nax bleachery, connected with a watch-house and an ice-cellar. On wall with dense thicket on both sides leads from the place along the rough banks of the Neisse river

his path is for those who are fond of long pedestrian excursions. It runs to a convenient bathing place (in the river), also to a high situated resting place with different pretmerque views upon the banks, which are covered with forest, and also to the Poisse bridge in the village of Koebeln, lying at the border of the park (a), about half an hour's distance. From the other side of the river, we can go back to the castle, passing either the English house or any other points by means of solitary and shady foot-paths.

But let us follow the road which we used first. We arrive after a short walk at a new part of the pleasure ground, at the entrance of which is a summer house, looking down from its flowery summit into the valley (b). This summer house is built after a plan of the privy counselor Mr Schinkel. It has no opening from the street but offers, towards the inner park, four different arch openings, every one of which frames, as it were, a different picture. The first one at

the left is the picture mentioned on page 50, which I gave as an example, viz. how unity is often gained by variety of forms (N.B. of the same nature). Compare plate XII. The second comprises an extensive meadow expanse, covered with high trees. Through the centre of it flows the Neisse river, with descents on both sides. Behind are mountains covered with foliage, without any interruption of buildings. Compare plate XIII. The third opening shows, at a quarter of an hour's distance, the castle, apparently resting upon the sea. At the side, it shows a part of the city with the German church, looking out of trees, and at a great distance, near the horizon, the village of Frankritz (A.), leaning against forest valleys. Compare plate XIX. The last opening finally surrounds the old catholic church ruine (a.) of the village of Berg; the former having two high lindens at the sides.

Within the pleasure ground, in the midst of some [illegible] bushes and trees, we continue our walk upon

the high ground. (The pleasure ground is everywhere surrounded by an iron fence, in order to separate the park to keep away the grazing animals and to show as much as possible the border which art and nature is to separate here.) On descending the valley, we arrive at an advantageous view of the westerly side of the castle. After leaving this place we turn to our left, towards the old castle, passing through its grounds, with the equestrian statue of the Nibelungen hero, and on turning to the east, we arrive at a bridge, from which on one side, we see the reflection of both castles in the water. (Compare plate XX.) On the other side, we see a cascade (vi) The latter is formed by colossal granite stones, which are often found in this locality. It was arranged after the given principles, so that it represents in no way rocks which have grown out of the soil. (as nature does not furnish them here,) but they look as if the flood had rolled them there during an inundation, and on finding resistance, they had accumulated especially on this place.

therefore, there are several of such blocks visible in the water, right before the cascade, and also just as many at a distance, in order to show better the necessary freedom. The sides of the cascade are decorated by bushes and water-plants. There are also shrubbery plants and even [illegible] (all packed in moss) so arranged, that they look as if they had grown out of the stony moss in this way making the effect of the whole richer and more natural. A view of the cascade has already been given before.

Behind the cascade, we leave the pleasure ground and follow the road of the pasture ground belonging to the park, along the river arm, up to the sluice, where the new trenched arm is conducted from the main river. In this place, there is a dam in order to keep the water, that is to flow into the newtrenched arm within its boundaries. At the side of the dam, there is a bridge which leads to the opposite banks of the river. From this place, the road leads [illegible] the easterly plateau, on the right side of the Newse —

river, in an easy ascent, extending as far as the pheasantry-building (w.) that is not yet completed. The latter is built up in a peculiar manner, namely like the model of a Turkish village. Mr de Molière, captain of horse, has furnished me the drawing. It was taken by him during the Russian Turkish war. It is intended to be covered with colored and varnished tiles. Besides the apartments for the pheasant-hunter and his family, there will also be a manorial parlor, which is entirely separated from all other rooms. From this parlor one steps upon a platform (x.) from which, on looking down through a few acacias, the pheasantry is spreading. Above it, through a broad glen of pines, and at a distance, we see the main bridge upon the road to Soran, the bath and also the alum mines with the graduation-buildings. Compare plate XXI. A walk in the enclosed pheasantry is not without interest, as gold, silver and colored pheasants are kept here. Besides this, there is also a small menagerie upon a grassy spot,

with a pavillion in the middle. From the latter, we can with ease attend the feeding of the pheasants, and see how upon the call of the hunter, hundreds of these birds are approaching, quarelling for the dispersed wheat, without fear of the presence of people.

The latter picture, which is not to be seen upon the plate, I have tried to form mostly by needle wood, in order to make it attractive also in winter, and to show better the birds with their colored feathers.

Connected with the pheasantry, but outside of its enclosure on one side of the road, there is a small farm for Swiss cows which for the supply of the castle are kept in this vicinity. Not far away from here a high chain bridge leads above a gorge, sixty feet broad. On the other side under an old oak, it suddenly shows the view of the north westerly Weisse valley. In the foreground, upon the projection of the hill, is the dairy (yp), arranged after the English style. It is elegantly constructed, and within it, fresh

milk-jugs of all kinds is kept and can be taken there, — a refreshment, which, after a long walk, is very desirable.

As a good many will not exactly know how a dairy looks, I will briefly give a description of it. It is a plain pavillion with a basin in the middle, upon which the mild dishes are swimming. The windows are generally decorated with colored glass. Upon round tables, there are different kinds of milk, in Chinese and porcelain dishes, all symmetrically arranged. A few bowls of sweet smelling but plain looking flowers in vases, mignonettes, etc. are round the outside of the dairy.

The next object which attracts our attention during our ride is the temple of perseverance (2), which leads a solitary foot path through beech wood, so dense that the trees allow the sun's rays to pass through the leaves. A mountain rivulet flows through this wood and divides into several little cascades near a rustic bridge, made

of oak branches in a locality, which is mostly hidden by this wood. These cascades have likewise been formed by large stones, which had been brought there. Many of these small foot-paths in the park have been named after ladies, who consecrated them. Inscriptions upon a stone at the beginning of each indicate their names. This serves in a great measure to find the paths more easily. ~~easily~~ Suppose we want to go to the temple by means of the foot path or road, we shall not see it from this part of the park until we are in its immediate vicinity. A small oak forest hides it entirely and the paths are only laid out for this surprise. Only on entering the temple, the view between its free standing pillars, made of Silesian marble, develops itself. The pillars are placed upon a basis of granite, with a gilt iron roof above. Upon the latter is an eagle with its wings stretched out. From the resting [illegible] in the back of the temple, we see an extensive picture which, on the right, is formed by the course of the river (upwards, disappearing in the forest), in

front by the castle in its entire view, and the decorated perron, and at the left by the mill, the dam and its foaming and rushing cascade. Compare plate XXII.

The temple itself is to be decorated by nothing but a free standing bronze bust in the centre. I have determined to take the bust of Frederick William II, a worthy monarch in every respect to be an example of perseverance; for the temple is to be dedicated to perseverance. A hanging cornucopia sheds symbolically its flowers over him; in the evening it illuminates with its beams the beauty the bust which we all adore. Compare plate XXIII. A regular flower garden, protected by an iron enclosure, is in immediate vicinity of the steps of the temple, and this is not without an object. For perseverance in the right and rational sense will always cause to repose our life upon flowers, even if they only bloom forth from our heart.

We now ride over another (the second) ravine bridge,

to which I have given the name Princebridge. There are no distant views to be had here. First, we take our ride upon the height, then we descend slowly over a little oak bridge, made of oak branches, with the bark left upon them, towards the river. Compare plate XXV. After we have followed the course of the river for a short distance, we cross a large meadow, called the all meadow, — devoted to the arbiny. This meadow was formerly a bottomless marsh. We again ascend the height and with last winding, we see before us the English house (view), which in opposition to the Temple-scene bears only the character of bright meadows and homeliness. A cottage in the foreground, surrounded by roses and encircled by vine, contains a few apartments, reserved for the Lord and his family. At the left side, in the shadow, there is a covered bowling-alley to be seen through the foliage. A grassy platform with three bower like sitting places is intended for companies, who want to enjoy the time and to recreate in the open air. In the middle

Corner are mirrors, which reproduce the most beautiful views of the landscape. A second cottage, which is in the immediate vicinity of the first one, is the residence of the cattle-house owner, also supplying at the same time rooms for guests in bad weather. Upon the other side is a pavillion containing a small dancing hall and the play-room. Farther up is a perch for the wooden bird, and a target for rifle-men. There is also an establishment for shooting with pistols, similar to those in Paris, near Lepage, in Vyernout, and other places.

Upon an opposite hill, in the vicinity of the woods, is a kind of parlor, constructed of raw stems and bark. The latter is also intended for the band and his family. From this parlor, one can view the entire tableau of the people below, enjoying themselves, without being forced to come into connection with them. At the border of the park there lies the village of Hochela extending in its entire length behind this lively foreground and remaining in harmony with

the character of the whole. In the middle of the village, a little bell tower has been constructed, for the purpose of announcing the evening by ringing the bells. And the lovers of this idyl can with pleasure see how the shepards drive home their herds; and also the laborers after their days toil follow the tones of the bells

The whole district of this place, with some walks in the woods (the latter being filled with nightingales in spring) is enclosed by lattice work made of raw branches, and treated as a pleasure ground, but in a less careful manner. Compare plate XXVI as the aspect, and plate XXVII, as the view.

From the English house, the road, which we now follow, has an ascent to the highest ridge of hills. Here we have a view of the colony of Gobelin (b. b.) and the extensive estates that surround it. On another place, the road loses itself in the forest, very seldom allowing a small view of the "Riesengebirge" and gradually becoming dismal and solitary looking,

until we have reached the projection of the burgrave. Upon this place, there is a lonely statue of the holy Mary, that sweet and mild emblem of christian religion (c.c.). Further up is the terrace, where the chapel is to be built (d.d.). Compare plate XXVIII (made after a drawing of Mr Schinkel).

Eight windows from the old city church in Poppart on the Rhine (which I was happy enough to obtain on a voyage, and which, as good connoisseurs have told me, are from the same artist from whom we have the paintings of the cathedral in Cologne) are to decorate this course, and also a crucification of Hemskerk the altar.

As in several of my villages, and even in the city, there are catholic inhabitants who do not have their own church and are therefore unable to walk to the next as often as they might want, on account of its being two hours distant, it is, at the same time my intention to use this chapel for services. The principal aim of this chapel was certainly not for the

above mentioned purpose, but for the one of serving as burying-place for the family of the proprietor of Muskau, — a monumento nuovo which as the principal view from the castle was daily viewed, although at a good distance (just as death appears to us, and distant it never can, or at least should not awake discouraging feelings in the thoughtful).

By the engraving, we can see that, near the chapel, there is a sexton's house with a garden belonging to it. The latter is surrounded by dense linden avenues, cut down to berceaux. The avenues are named after two men who live here and are very well known to the public, and who are also friends of mine. They are the philosopher Fraevell and the poet Leopold Schefer. Never can religion be accompanied better than by poetry and philosophy; the genuine consists of a strong combination of both. It will therefore be a suitable decoration, if I would decorate those avenues, which enclose the cemetery, with the statues of the two writers of

heaven, namely Poetry and Philosophy, whilst the temple itself owes its standing to the fact that the two had been united. At so important a point I thought it might be right to place an inscription here, which indicates the signification of the above-mentioned locality, and in accordance with my religion and the church, I have selected the following:

„Liebenden zum Angedenken
„Ruht hier nur ein Kleid des Geistes,
„Der in jenen ew'gen Reichen
„Weiter wandelnd und verwandelt,
„Immer schaffend, immer werdend,
„Endlos mit dem Gotte lebt.

On entering the porch, we see a very old altar, which was once found here, leaning against a wall. It is surrounded by the emblems of the horses of Zentiler and Svantevit, representing at the same time the dragons, which, to the welfare of humanity,

were conquered by the Christian angel. On entering the church itself, xxxx xxx, at the end of it, the above-mentioned high altar, with an altar, made of wood, the latter being painted and gilded. The whole was constructed by an old artist. On both sides of it are two small chapels, intended as burying places for the family. In the middle of the church, on the right side, is the pulpit, which is formed after the model of an old Silesian church, and built after the following plan: Moses with the tables of the law and the jewish high priest with a living goat for sacrifice, are standing at the bottom of it in bas-relief, as the foundation of religion. Out of them rises a column surrounded by an open winding stair, ending at the top in a colossal lily, the latter forming the pulpit. Out of the leaves of the lily are looking the three graces: Faith, love and hope; and the baldachin above is decorated with the angel of justice holding in his right hand the scales of the gospel and the veil. On the pillar,

opposite the pulpit, is the golden calf to be seen, constructed in high relief, with the Jews dancing around it, as an everlasting warning against the great temptation of mankind;* viz not to devote one's self to Mammon. Behind the high altar, through a small corridor, leads a door — the latter hidden by a curtain — into a dark temple, at the end of which there is a niche. In this niche stands Apollo of Belvedere, illuminated from above and at the sides.

I hope the wise will not think it an impiety that I have brought the temple of Apollo and the gay followers into so near connection with the christian temple. For, as I wanted to symbolize the universal idea of religion, I found it suitable to surround its most lofty blossom, namely christian religion, on one side with some scenes from the crude paganism, as a sign of its beginning, and upon the other side, with the reminiscences from the God of Greece, whose service is

one of the noblest, and yet still within the range of sensual worship. But all religions contain something divine, and God has allowed them to exist, and does so still. Why should we reject the memory of them? Only because we have a better religion? They find a place here not as objects of pious adoration, but as signs of their historical transitions.

(At a quarter of an hour's distance from the chapel, and on passing a gorge 120 feet broad and 60 feet high, we arrive at the fort (K.C.). The gorge is overgrown with pine forest and a stone bridge with nine pointed arches crosses it. The view from here has been described by me in the beginning of this book on page 765. Until the projected buildings, which are to be put up ~~here~~ on this place, are finished, there is only one resting place here, surrounded by different kinds of forest, so that

a stairway must be ascended in order to gain an open view. — The construction of the fort is due to my highly esteemed friend Mr Schinkel. Without his inexhaustible talent and extreme kindness, I would scarcely have been able to complete my ideas.

It is indeed no small fortune to possess such a man, whose charitable labors for our country are however not appreciated enough. I have often felt sympathy with the English people and wished that, as they daily spent immense sums of money for art almost without success, a genius, like that of Mr Schinkel, might make fertile their good will and money! What an immense deal of money has been wasted by Mr Nash in that manner, and what an immense deal would Mr Schinkel have created with it!

But there are also here some things to be regretted. Schinkel's name has become celebrated enough and continues to become more so. To people who are less intimate with him however [illegible]

his architectural labors are known, and far less the universality of his genius, — that very strong power which in every department of art is always to be seen, that power which with indescribable richness not only transforms crude stone masses into the most magnificent architectural monuments, but also creates the noblest and most various models of sculpture, and with his own skilled hand produces wonderful specimens of touching pictures upon the canvas.

It is in relation to one of the most admirable productions of this art, that is to say pictures by painting of which in my opinion has not been equalled since the time of Raphael, that I wish very much to add a few words here, which although they are not in keeping with the original purpose of this book (which by the way does not amount to a very great deal) they will in regard to other lines not be without an object, as

might therefore be welcome to many interested.
I want to speak of that grand and admirable poetry which tells us of the decoration of the portico of the Museum in Berlin. The latter has ~~[illegible]~~ caused considerable interest and has evoked the greatest enthusiasm of all artists of our country. But the completion of the portico has from unknown [illegible] been delayed as yet. But we can confidently hope that the liberality of our king (to whom the domestic arts owe a great deal because he has always endeavored to show his people great things) will not for ever withhold from the best educated portion of the people such a rich source of improvement and enjoyment. Some bigots, who, on ~~[illegible]~~ account of the probable greater contrast to their own natures, have selected the capital city of Frederick the Great as their riding ground, [illegible] whose virtue goes so far as to represent a [illegible] with horsers, and [illegible] with

a skirt, before they are exhibited to the public, have dared say that these naked pictures are very unesthetic and still more so in the neighborhood of a holy cathedral. But the portico would then have to be condemned, as the horrible thing has already been witnessed for years and large and small have had opportunity enough to get used to the naked and the "Gods of Greece". There are christian pictures innumerable, saints, edifying [illegible] etc variously coupled with the old classic art. Why should not the christian cathedral bear in its neighborhood Schinkel's ante-diluvian and historical ideas, represented in the fine shape of the human figure! The St Peters church in Rome, called the cathedral of christianity, has profane wall painting [illegible] pictures and statues of all kinds in the Vatican which is near by. And [illegible] the altar of [illegible] upon the

Capitol lean against a Bacchus with its back, and the Venus of Praxiteles in her bare attire of nature ---, but I forget that Catholics are not as puritanical as Protestants, and that the pope is too liberal a priest for our orthodox sects. It is far better that I take my examples from daily life which will answer my purpose just as well. Let do not theatre and church shake friendly hands with each other here, and do not ballet dancers do enough to let Catholics and Protestants, pious and non-pious, admire the secrets of the natural lines of the human body? Laces and stockings hinder the study only very little, and nobody finds fault with it.

Far more weighty and important than this objection seems the earnest wish, that Schinkel's great plans may be executed, while their creator himself can guide the work; for how quickly and how suddenly [illegible]

depart; even the strong are often carried away unexpectedly!

Schinkel also is not immortal, but his works will be immortal, provided they are given free and full development, and that they are not at their birth suppressed or mutilated.

But I will rather leave it to a greater genius and a more competent judge than I am to continue this theme, if the kind reader will allow me to add an essay here, which speaks of the subject with as much delicacy as power and intensity, and which by the perfection of its contains [illegible] parson, if I am not afraid to steal the best part of this book from another [illegible].

After a short characterization of Schinkel, in which it is [illegible] said that the perfection of his genius shows everywhere as magnificent a work [illegible], [illegible] everything that his talent has created – the ingenious [illegible] [illegible] [illegible]:

Love and constant zeal always led to the beautiful aim of developing humanity. — He who wants to secure immortality must persist in his enthusiastic study, and he will not find any chasm between this and the eternal world. — These words are among the last which one of the most celebrated [illegible] of a celebrated age has left us.

Goethe's good star directed him in his juvenile studies to find a protector of his high talent who contributed a great deal to the uninterrupted progress of his energetic genius; and he found a people which became purified through him and which clung to him [illegible] hood, — a tree whose blooming branches, projecting far over the borders of the country, took its food from the soil which was covered by its roots. — Goethe drew the rich and always fresh sustenance of his bright energy from the unchanged spirit of a sovereign whose

pure enthusiasm had made him the sacred possession of his country and who had made himself his indispensable friend. His people accepted him without criticism; they enjoyed him with unaffected love. We can triumph in the satisfaction that to his last breath, he received their genuine love, and that, thus, the chasm between this and the other world was [illegible]zed for him. And this may serve as proof that every production which the state of intellectual development is to procure for us, if it shall be perfect, must draw its food from love and acknowledgment, and that it requires just as much to accept this food in its pure influence as to produce it without personal effort. To criticise that which we do not understand yet would be envy. The phenomenon which we cannot understand [illegible] be a great enigma to our mind just as Goethe, in his high and grand talent,

was a sacred enigma to his sovereign and people, which love and enthusiasm has solved so wonderfully. And just as it was the aim of Goethe to ~~give~~ give a greater importance to life and to make it more powerful by means of poetry, so does art seem to cause our present epoch to employ all possible things for the ideal education. And it must therefore be the aim of our age to accept all that realizes life as pure art, and not to deny a new idea, but to accept and to help to cultivate it.

Genius makes its appearance also in our midst and it precedes similar intentions by visible signs of its richness, superiority and origin.

Whilst a part of a period, which devoted itself freely to him, caused the enthusiasm of all [illegible] there is in our time — which not too willingly acknowledges a genius — an artist who in all classes of cultivation has a

marked effect, who by tireless study, day and night has come to the point of connecting an immense long chain of unknown ideas with known objects and experiences of inspiring the common with plain character and of elevating to the plan of art that which was formerly mechanical. His highest merit was that nothing seem so small and common to him to be beyond the possibility of beautifying it. — Beside this grand merit, whose pure and strong progress operates symmetrically and safely upon our time, he ranks among the most distinguished men, gifted with a pure fancy. In this regard he has been more successful than any other person of our time. His sketches for the intended wall painting for the museum will be appreciated by every connoisseur, and few will see them without being touched with that motion which is evoked by the really beautiful. — In the first place, they emanate from just as simple

a conception, as classic poetry; the kind of the display is as simple and natural as its components, and the genius who has invented such a completed picture can only have been actuated by noble impulses: The clouds of heaven are reigning over the human life, over prosperity and education; the destinies, on which depend the development of human powers, have, as it were, arrived as presageful dreams under the cloak of the night, in the imaginary world. Juvenile love, the mother's care, war and peace, mental speculation, the longing to go abroad, waking presentiment, all these form a chain of charming and ideal groups, and appear to us in the successful images of the [illegible]. Towards the morning, the poetic and prophetic magic of the worldly destinies comes down upon earth, full of blessings, and with rich seed. [illegible] growing [illegible] the morning light [illegible], together with the singing of the lark [illegible] to the Hallelujah

of the spirits, who see the Godly face to face. The sun sends forth his beams of inspiring light, and transforms the promise of the night into reality and into the light of the day. — Could there be anything more beautiful for decorating a museum or a temple, which is to unite in the clergy college mine arts? — To the same corresponds the second picture, being the most impressive and ingenious invention, if we are allowed to say so of the testimonial of the perception of intellectual love, which originates in a pure and unprejudiced character, aided by the best success and not influenced by any prepossession, nor led by fashion and not depending upon similar productions. The day has arrived on earth; the early morning air wakens the soaring genius; the shepards are lying around their sybil whose young bosom swells with prophetic wisdom; they feel the nothing effect of the summer, they are impressed with the expectation of the mid-day

of life with its deep enthusiasm. Music is also here the first element ~~here~~ from which the soul draws capacity for its education. Psyche sounds her lyre, which awakens all the longings, long retained in her bosom. She subjugates wild passions; she meets on her way the ~~cultivating~~ growing arts. The children of shepards crowd around her and encounter their first presence of humanity, with the same happy rejoicing as we now look upon the perfection & in its highest form, under the high protection of the arts. — The summer ripens the harvest as was prophesied in the formations of the clouds during the night. Summer ripens the juvenile efforts, it rewards the care and the anxiety for the universal welfare, it reduces the crude beginnings to definite forms. Education increases and goes on with more certainty; wild forces change into spirited ability into self-control. That which was formerly rough arrogance has now changed it restrained valour. Art does no longer

try in a foreboding way, she learns and draws only from herself, since of herself and her enchanting powers. Poetry is reigning in the midst of life, of day and all seasons; she sheds out her rays into different directions, pure mirror, which improves [illegible] all reflections glorifies the [illegible] of the Destinies, who, in supernatural peace with unaffected tenacity, surrounded and [illegible] upon by the spirits of men draw both good and bad fates with the thread of life from their spindle. Could there be an apotheosis more beautiful than the one described? Everything flows into life; all works and deeds are accomplished successfully. The sun has ripened all fruits and marks on the point of turning his genius toward the magic light of philosophy by means of art and science, and of [illegible] the fruits of his labor as a matter of course and in self consciousness. Autumn lies in full harvest in the bosom of the night which promises rest; the soldiers

return home, they appear behind the summit of the native mountains which are shaken of ... and ... in our history surrounded by the ... of ... colors, which is something glorious ... Can the happiness of our time, and the cultivation of education in our imperial city ... [illegible] ... [illegible] ... [illegible]

the last step of human life accompany the youth who is sailing towards the world beyond and sorrowfully stretch their hands to him, whilst Luna, breaking through the clouds, makes secure in one's soul the longing for pure sincerity, thus effecting at the same time the connection of the stars in the two pictures whose symbols refer to each other. The introduction of the ~~constellation~~ composition given here as a peculiar little picture ~~which~~ is to be regarded as a happy constellation, which was compelled to yield to the creation of so talented a genius in order to sustain one idea continually in a higher sphere, representing harmonious ease of all the natural powers under the heavenly tokens. The exit is the transfiguration of the genius, who has blessed the world and dies; the associates of his time, the companions of his life celebrate the immolation of their joys in life, in deep sorrow, in solace, in conciliation and in

the innocence of a child, surrounding his monument, the carelessness of memory resting over the lachrymal urn —, whilst the glorified ascends quickly towards heaven, passing through the infinite circles, unobstructedly, and drowned in the aspect of eternal love.

It is not necessary to show that, within the reach of our knowledge of works of art, there is nothing that can be compared with such a composition as we have here. The pure and perfect finish, simple and noble, flowing free like a majestic river before our eyes, which could only have been attained by ethical simplicity and purity and which could be accomplished only with the greatest confidence, proves this conclusively. But it is necessary to maintain what a great zeal has acquired for a higher purpose, and not to lose the sense of diligence and thoughtfulness, which be-

perfect way. —

the richness of the sensible imagination has helped everybody who came in contact with him; it has served him and been the reason of a new development in his ideas. These advantages and not only these would by coming within the reach of everybody be of advantage to all; it offers itself as an instrument, as a means and aims to attain a higher education in art for which, however much of acknowledgement and assistance may have been attributed to it, nothing essential has as yet been obtained. But it is in no way said that the talent of the individual are cultivated and balanced by the study of the great masters of former times. The young artists hurry to Italy as if no standpoint of higher education was to be reached in Germany. Their money, enthusiasm and patience become wasted by diversions. They find no teacher abroad, they find no new work of art that has not been excelled by the ... of older master works in existence. After the

have lived a pleasant life, and after lost time, they return to their native land they have received an peculiar impression with immature judgment, not having understood the foreign words. They have forfeited all those peculiar impressions, and by the necessity of becoming poor & earn something, they are obliged to give up their study. And such a voyage might therefore be declared a corruption rather than a benefit, as only in ripe age can it be useful and of importance. The desire of making innovations seems the most important thing for those young people, they want to obtain it by force and by this they wander away from the true, which fails to reach art and does not lead to its pure light. On one side, they miss their aim which has perhaps consisted merely in the acquisition of technical advantages, in experiences in their most simple uses. On the other side, they introduce productions of empty imagination into the sphere of art, which finally

must mislead the mind in regard to its true worth. Invention in its genuine character, which follows its suggestions with perseverance and love, is of course the highest thing, but it is the gift of genius which only few favored ones partake in, and which cannot easily be acquired in another way. On the contrary, the inexhaustible richness of the faculty of invention will, where it comes up, prove that many workmen follow one master, and that here is for many a source which shows its wonderful powers best by keeping together the pupils, who deviate from the religion of art, and wander about after scanty inventions, and by not allowing them to achieve anything and giving to their conception no other measure but that which makes a worthy impression, and which separates the soulful from the trivial. Genius can never arrive at maturity in its full liberty; never can its best work, that represents the master and his character in art, be brought

up to light, unless modesty, self-denial, inexhaustible patience incessant diligence offer themselves to busy a thousand hands by the inspiration of [illegible] genius. A school of art is formed by the talent of invention, by the capability to make it fit to the moral point of view, to cultivate it to higher liberty without injuring it. - This school of art is furthermore formed by the happy and free sense of simplicity to manifest the divine, by purifying it from faults, bad habits and corruptions of the taste and the mind, and with these advantages to guard against the evil, with these advantages for the good to keep together all pupils, that they may ripen under the discipline of the beautiful, with no repossession on their part; for the latter is always a consequence of defective or sinful ideas. In this way genius becomes pure and developes without intrenching upon the trivial. - These advantages and many others could be acquired easily if a good [illegible] would bring our artist's

works before the public. Their rich invention, their pure style, their technical qualifications would endow new things and new perceptions; manifold contact and excitement would take place, and many a man, who has thought himself a master, would see that he was only a pupil. Finally it is as it is with every work of art, worthy to be carried into effect. With it, the germ of a school of art would develop in Berlin which would not be excelled by others. The assistance of young artists, which would otherwise vanish like chaff in the wind, would be sufficient to spur on their abilities, to keep them from the wrong way. Their labors in the summer would enable them to keep the winter free for study. When educated for pure aesthetics, while they would not dare to represent the beautiful and simple nature as the highest in art, yet they would at least no longer try to become heroes and supernatural beings like those in the works of Ossian, Homer and the Nibelungen. [illegible]

a trifling expenditure, would beautifully solve itself into the simplest problem. And the promising words of Goethe that love and constant zeal for the good will always reach the aim would not become valueless for us."

Thus far my friend. It is with sorrow that I return from this flight to the sun to the insignificant contents of my own description, feeling at the same time the shock of the change. But the small things need to be attended to also, and besides, as all good efforts find indulgence, so do great and small often change in life easily, and he who, for instance, has begun at an early morning with the immortal works of our Goethe, will perhaps end at noon with a Sunday call at a Berlin restaurant or with the bill of fare.

We had stopped at the fort in my park. The plate XXIX shows the latter, together with its environs.

Last year in the neighborhood of the groundworks, in a grown up thicket, only three feet below the soil, there was found a well preserved skeleton, apparently that of a well formed young man. For it had very fine proportions, a head, phrenologically organized, and all

the teeth without a single gap. All that is found in my park, living or dead, belongs to my property, and I therefore have taken possession also of this mysterious object. A grave of high green grass with a simple stone-cross was given to the body in the wilderness. The inscription indicates that the bones of the unknown are resting under the cross and from the bench near it, the eye looks into a distant and deep forest-ravine.

Nearly the whole and considerable space, which the fort buildings occupy serves for agricultural purposes; only the free standing tower with the so-called old castle is constructed for manorial purposes. Not far from the place belonging to the fort is a small avenue of about a quarter of an hour's extent. The latter had been used as a small race-ground "with difficulties". Here I want to say that I do not take the domestic race-grounds as examples but the Irish ones which are

for the best horses and the very best riders offer real difficulties, as for instance, mud walls, ~~five~~ six feet high, ~~xxxx xxxxx~~ with a ditch behind; stone walls, five feet high, cord wood and ditches, twelve to sixteen feet wide, etc. The race ground is kept so narrow, that from the amphitheatre in the centre of the place which with three rows of seats, one above the other, is to be built into the side of a hill, all the evolutions are clearly to be seen, and the horses can during the entire race not be lost out of one's sight. This is the farthest point of the day's excursion from which, by means of the road which is marked by an arrow and which we have not known before, we return to the castle. During this ride, an advantageous view of the mill (g g) develops upon the double bridge (+.+) Compare plate XXX. At the end of the latter, on passing it, we cast a last look upon the blue colors of the blue flower garden (compare plate XXXI) taking at the same time leave of all the

park and garden scenes.

Second ride.

Although this second ride, and also the third, which are still before us, comprise just as much ground as the ones which were mentioned previously, I can console the reader that, as they cover fewer objects, their description will be shorter.

First, we take the nearest way to the manorial hotel (following the blue arrow), a large establishment, and intended for the convenience of strangers. The establishment is not yet finished. We have gone the same way already before, but from the opposite side, and the place, with all its views, although seen from the same spot, seems nevertheless different, on account of the changed direction.

But we very soon enter upon the new ground of the westerly hills which extend along the city. We continue our way through the fruit garden at the foot of the village, called Lug, until

we arrive at the Wendish farm-house, called "Free from cares" (h. h.). The latter is built in the village, after peasant's style, and in accordance with the means of a well to-do farm. From this place I see nearly the entire park extended before me, and directly before my feet, standing high above the roofs of the city, I can, in the dense net work of street, see the castle (whose towers do not even reach my feet). I can also see the Lucia sea, the flower-gardens with the pleasure ground, everything looking, as if there was a map spread out before me; although the sky is entirely hidden by dense foliage of trees here, which allow the spectator only to look far below him. A small fruit-garden, covered with grass, surrounds the house, in the vicinity of which are the mines of the oldest church of the "Oberlausitz". It was tried in Rom to secure permission to preserve these mines. Although the latter are small,

they are not without interest in regard to architecture. They are picturesquely situated in the centre of the cemetery, which is shaded by large lindens. Compare plate XX XI for this view.

At the time of my grand parents, there was an old tree surrounded by benches upon this place, in order to take advantage of the beautiful view. And this tree is, I gladly confess it, a two fold memento to me — first of gratitude towards God, who gave me the sense with which to enjoy his majestic works, and secondly that of conviction, that simplicity of mind — even if only artificial and momentarily imagined — seems to be after all the state which is mostly favored by fortune, and the farthest from the malicious.

To lay out the road upon this whole ground was very hard, as the many gorges and deep hollows could be made passable only by bridges. Fortunately wood was both cheap and in abundance here as in many other places of our country. Without

the advantage, the carrying out of my plans would perhaps have gone beyond my means. The greatest part of the plot described is, with the exception of a few high forests, planted only with fruit-trees — an idea which I have borrowed from the garden director Mr Lenné, and the effect of which is certainly very good, provided the place for it is suitable. Here, between the gardens of village and city, and also at a great distance, seen from the valley, there was evidently nothing better to be done than to show upon the terraced mountain, which, at its edge, was already covered with fruit trees, as many blossoms as possible, and to exhibit in the summer the light green of a well kept grass-plot under the trees. But as the form of most of the fruit trees is poor and awkward, I have endeavoured to make good this defect by also using the beautiful wild apple tree.

From the fruit-grove, we arrive, close behind the village, at the upper border of a narrow valley,

whose rough walls are overgrown by old beech-trees. In this place, the stones and the mine of the alum-works are to be noticed. The road then turns downward to the open field where are located the offices of the mine. We now follow a small sea near the village, surrounded by bushes, until on passing a number of nicely built houses of the miners for about one quarter of an hour, we reach the vinezard (i.i), where, from the grape-garden, a fine view of the environs of Bautzen and Goerlitz is offered. In the middle of them the Landskrone, six miles distant, divides the horizon, which has the appearance of being isolated. The Landskrone is surrounded by the even forest, covering the whole locality. After taking refreshments in the vine-dresser-house, we follow the ridge in continuous windings, which encloses the alum-mine. We then go over the plank road upon which the copper is brought in and leave the carriage occasionally, in

order to visit some mines, which during the bathing season are illuminated on some days and decorated with colored alum crystals, finally visiting the foundery and the other mines in detail, as far as we are interested in them. Nature is here wild, and although the soil is only sandy and mostly covered with pines, it offers by the frequent change of colored stones and the black ores and the brown coal which have been brought up, and also by its rough forms — everything looking as if earthquakes had ~~thrown everything together~~ taken place here — many picturesque effects. In one place there is even a kind of a small volcano, not an artificial one, but a subterraneous fire, which by constant smoke and at times darting flames indicate the subterraneous glow of a brown-coal bed, which is very dangerous for miners.

In a striking contrast to those chaotically torn strata we see unexpectedly, right behind the boiling houses, the nicely arranged flower

gardens of the bathing establishment.
A convenient road leads from the electoral house (l.l.), around an extensive pleasure ground, to the mineral baths (m.m.), the moor baths and the lodging houses (n.n) and to many walks upon the near mountains. And great care has been taken in giving to this part of the park, which, in all its parts, has the appearance of untouched nature the greatest possible variety by arranging it differently and keeping it more rough, in contrast to the objects seen the day before. It has also been taken care that the distant views be directed upon new objects, or at least in a changed direction upon the familiar ones. The lover of free and entirely unrestrained nature will like this place best. It will be easy for him to find in the dense forest and the [illegible] the loudest places, where nothing [illegible] [illegible] thoughts, but the monotonous [illegible] of the near forge-hammer [illegible]

or ~~that of~~ a little more quietly hammering wood-pecker, or the appearance of a miner, coming up out of the depths, who appears and disappears like a ghost.

The pleasure ground is likewise kept differently here from the one near the castle. Besides, a bathing-establishment or a public place require other arrangements from private places. Shady walks and plenty of lovely and extensive resting places are specially required here, and also a choice of plants, which are to blossom in the later part of summer, which is the principal bathing season. A small flower garden, at the right side of the electoral-house offers naturally such irregular forms that I have concluded to arrange it like an oriental garden, with different pavilions upon the rough and secluded heights. Isolated as this said flower garden is and pointing by its very nature to this execution of my plan, it will, I hope, be good: the more so, as I already said, every kind of different taste for a large

park for the public is to be studied, more than in the case of decorated gardens which require a more marked individuality. This part of the pleasure-ground has already in the original state, without having been much improved, something exotic in it. Upon plate XXXIII it is finished; plate XXXIV gives a view of the whole bathing establishment; plate XXXI shows the view from the moss parlor, and plate XXXII shows the garden of the drink gallery (l.c.), an entirely secluded place, decorated with basket of Centifolias and a large antique celt bench in the background, which is richly decorated by Hortensias.

After having viewed all these objects, which takes some hours, we enter again the carriage and follow the former road into a long and deep forest gorge, where we first see a place for shooting at a target, and farther ~~up~~ away, in an extensive basin which is formed by the mountains, several saw grounds and booths (p.p.) with an [illegible] —

cing ground and spring machine to exercise the horses.

We then ascend again the mountains and on passing a coal~~ing~~ depot where a train leads through the inner mountain to the alum mines, we enjoy finally ~~distant views from the height~~ distant views from the heights, the principal one of which is "the Wussina", a roe park, one mile distant. This roe park will be mentioned more fully later on. After this almost complete tour of the places, belonging to the bathing establishment, we take our course downward, leaving the ore region in order to rebunk the castle along the Wusse river passing several so called lodging-houses of different forms intended for bathers. As we see there is only a short part of a road upon which we drove yesterday, used here but coming from another direction and therefore showing different views.

Third ride.

It is impossible to speak always of the very same subjects without becoming monotonous. But a detailed guide is absolutely necessary to enable the reader to study the plan of the landscape. All that I was able to do for facilitating this plan was to employ such a method as would enable the reader without tiring him intolerably to abstract by proper consideration together with the text, all that the view of the plan can teach. Our tour begins this time where our first ended (following the yellow arrow), and after having passed a short part of the familiar way — but again in the opposite direction —, we cross the large Neisse bridge into a locality, which has been viewed in former days only partly and at a distance. Along a dam, we continue riding for a considerable time between river and high-rocks until we ascend the Zeeslitz height,

where a belvidere (q. q.) is built. Compare plate XXXVI
The more distant ride along the ridge is surrounded
by the Neisse-pasture-ground proper, with the fields and
meadows of the citizens, which extend close to
the high walls of the alum mountains. Far below,
the river winds on its way. The six towers of the
town appear from here so high and so distant
from each other that the stranger would believe
himself to be near a large city. This view dis-
appears gradually behind the hills, and we now
enter a forest of young foliage trees and for about
half an hour follow a lonely road without
enjoying any views, until we reach the
highest plateau in the park. The road turns
then suddenly, and we see the large field, and the
whole connected chain of the mountains, from
the Schneekoppe to the easterly Bautzen mountains
surrounding half the horizon. The fore ground is
formed by dark fir-trees and the projecting battlement
of the fort. In this place, there is an observation

projected. Upon the other side, we see sloping meadows with different pastures, with the large race ground for field-horses, and the antique buildings of the stud (r. r). Compare plate XXXVIII – Through wooded pasture grounds, and also through scattering forests, where the acacia is the principal tree; the road leads in a short time to the above-mentioned stud, which is hardly of interest to anyone, except to [illegible] of horses. We therefore omit stopping here, and bring the reader quickly upon the grounds of the advanced work of the fort. The latter was not intended to be a specimen of a rural establishment. It was intended to make money here; for rural establishments are it is true very useful, but they are only generous sacrifices for others, the nature of which is to attain by means of great expenses a sufficient result, which is afterwards imitated by neighbours without any of the expenses of experiment. And [illegible] the latter draw the real advantage from it.

(As the artistical aim of my landscapes has caused me great expenses, I thought I must be satisfied in the carrying out of ~~my~~ a specimen park, the results of which will, I cannot deny, bring in me one so much money as the habits of economy.

During these meditations, we have, dear reader, finally passed the sheep-farm (S. S.) which I have, on account of the small value of the wool, been obliged for two years to ironically backward*. That is to say I have been obliged to make the sheep more profitable by introducing such as have coarser but richer wool. We then reach the large race-ground (R. R.), which I intend later to offer to the patriotic society for raising horses. It is half a mile long, 150 feet broad, with sufficient space for spectators. It forms a large oval, the inner space of which is divided into seven different fields. Every one of those fields is planted with a different sort of fruits. Those offices from the height

*Ironically

the aspect of a colossal star in different colours. From the stands which are upon a high point, we can view the racing, and a picturesque locality, dotted by a few small seas. Stables for the horses in training, and all other necessary things are still to be arranged here. One of the seas mentioned is intended for a special park. It is to be planted with a wilderness of drooping willows, and also its islands. Rough looking rocks are to be laid in different places for the purpose of bearing in remembrance the names of beloved deceased ones. (a.m.) The racing ground is near this & drooping sea, close to a place into which we can from the playing house look as into a basin upon the monuments of those who are resting here, and whose career has already run its race in this world.

The large nursery-garden, from which the greater part of the plants for the park have been taken,

might also be worth mentioning in passing (v. v.). The neighboring sea furnishes the water, but it is intentionally used very little for watering, in order to harden the young plants from the beginning. The soil is therefore of ordinary quality. From the racing ground, the road turns to the colony of Gobelin, — a number of isolated cottages, differently built, which have already been mentioned (b. l.). Compare plate XXXIX. They are mostly occupied by gardeners and located upon a height, which is known by its old oaks, which have endured for hundreds of years. Under one of these oaks, a small treasure was found a few years ago, dug in probably during the thirty years war, from which time I have several coins in my possession. And this is the only treasure which I can boast of having found during my ground-works; but there is still one which did not quite escape me, viz. that which a father promised his two sons

when he ordered them to dig up the vineyard. And I would recommend this experiment to every real-estate owner.

Passing the village of Koebelin (w. w.), which is service occupied only by gardeners, we return to the castle, along the Reisse-river, upon a road which has not been seen before. I must mention here that the familiar part of the road is used in another direction, in order to show that, by the different walks and rides during the past days, one picture was never repeated, and that nevertheless all principal subjects have been touched, that nothing was left out, except those various and innumerous details, those perpetual varieties of the inexhaustible music of nature, which in all beautiful places repeat themselves ever anew to the lover of long walks.

Although the description of the landscape is here-with ended, a few words remain to be said in regard to uncommon park-arrangements, which are brought into connection with the landscape. As I had the advantage of having extensive and connected grounds, and as an advantage must always be taken into consideration I have done it in the following way. A mile, southeasterly from Muskau, towards the Silesian mountains, I had had a park arranged for animals and roes, with a villa and a huntsman's house; and in the southeasterly direction, at a distance of two miles, a comparatively larger park for large red black game. The motive for the latter was an old hunting seat where ~~as for ever~~ sporting had been going on for centuries. Both of these parks are connected with the castle-park by double roads (the one leading in, the other one leading out). These roads are

intended to be used only by the Lord and his family. They run only through my grounds, and only through the most interesting parts of the locality. In this way, the formerly described walks of the park can be extended for a whole day to one or the other of these places. Besides these roads, there is still a fifth one projected, for the purpose of a direct communication between the two animal gardens [illegible] opposite sides of the manor. The latter is to go through the principal forests, where it passes the Kings' graves and the Sevante wits mountains, where sacrifices used to be offered, which have been mentioned in the chronicles. A few grotesque stone formations which were found during the earth works were reestablished as altars for sacrifices.

The first park arrangement, which was called "Wussma" (that is wilderness) and the name of which I have not changed,

consists principally of foliage trees, except a wild looking place, which in honor of the numerous hung skinned balls, has been called "the wolf's gorge." At midnight one hears sometimes Weber's devils' music here, which with suitable surrounding has a weird effect. A forest-brook flows through the Wasserina and discharges into the Weiss-river, which confines two sides of the park-arrangement. The third boundary forms a broad road and a low fence, over which the roes can spring without difficulty (as they do not live in enclosed places). For although the roe is one of the tamest animals, it can nevertheless hardly exist without liberty. The locality is very hilly, and lonely forest-gorges, deep meadow-valleys, and various views of the "Wiesengebirge", seen from the heights, form the principal character of the spot. Compare plate IV.

An entirely different character has the large animal-garden, a precinct, formerly surrounded by high animal enclosures, six & eight hours walk in circumference. The enclosure has been taken off recently upon my direction and replaced by simple ditches. For I had to bear too many losses by the deer-stealers, as the game gathered especially here. And as the punishment which they had to suffer in case of being taken in the deed was very small the deer-stealers prevailed. On the other hand, I had found that the large game degenerated in a confracted space; it became small and lean and was not of good taste. Besides this, it was too tame to be real game; just as it is with the deer in England, which have the character of being sheep-herds. Game can very easily be kept in certain quarters together without enclosure and by regularly sown savings and other suitable arrangements;

without hermetically locking up the pasture-grounds, and without keeping it in captivity, where it does not

An experience of fifteen years has taught me this.

It was strange enough that two of my well to do neighbors commenced to arrange inclosed animal gardens at the time when I took off the inclosures. It took them fifteen years to resolve upon following me. And I do not doubt that they will also imitate me fifteen years later, for everybody will, as a matter of course, become wise by his own experience. The park has entirely even level grounds and offers only an immense forest surface, with little variety of hills, but it distinguishes itself specially by fine and old wood, mostly oaks, fine and pines of a rare height. The latter resemble more, with their height of 150 feet and smooth stems, the stone pines of Italy

than our common and less picturesque pines.

But what makes this forest especially fresh and fine, and what gives it a peculiar charm, is the dense carpet of bilberries and cranberries, fern and wild rosemary, which cover the soil in the most exuberant way. The light green and the shining leaves of the bilberries with the constant variety of the fern are certainly to be preferred to the most beautiful grass. And they cannot be produced artificially or luxuriantly as nature lets them grow. And even where these plants are taken away for chaff, they never grow up again in the shade. It is now that it takes more than an age for large spaces to re-cover themselves richly.

This animal garden, the castle of which contains 36 roomy apartments for many hunting guests, is principally used as a sending-room for deer, wild boars and roe chases. The most interesting chase for many is for wood-grouse,

which become more and more scarce now. But here, they are still plentiful, so that often from forty to fifty wood grouse have been heard at one and the same time. As it is necessary to rise very early for this pleasure, and as town-people do not like this, my arrangement to ride from Mrotau through the forest with torche at mid-night, has been highly approved of. It was one of the most pleasant illuminations (and at a cheap rate) to pass with a "Rovaillon" the rest of the time in the hunting seat, and immediately after that, to "call the wood-grouse", as it is known in sportsman's language. On this way, ladies could participate also, and for their sake I would ask for forgiveness for mentioning here details, which are not in place here.

For the stalking of the other game, from ten to twelve special roads have been arranged, just for this purpose. They lead, at the same time, through the nicest parts of the forest.

They are divided among the hunting-guests, as it were, as temporary property, so that every one of the hunters can use only the one which he was shown. Also he must be careful to avoid any collision upon said roads. The hunters would regard it as a great trespass upon the rights of the others, if some one should violate this law. The owner can thereupon day and night be sure to follow his pleasure without becoming disturbed," commented Lentner". I owe this simple and agreable arrangement to the kind advice of the Chief-Officer of forests, Prof Pfeil* of Berlin, after whom, to this day, one of those labyrinthine windings is called the "arrow-round."

There are such a multitude of pine trees here that I could not help photographing two of them. Plate XLI. represents a free standing pine, hundred feet in height. The length of the needles of the lower whorls have a length of seven feet. (This tree was once

* Prof. Pfeil - Pfeil means "arrow" in English. The road has been named after him.

illuminated as a Christmas-tree, with paper lanterns on it, in the form of colossal fruits, — an aspect which has probably never been seen again. Plate XLII shows a peculiarly formed oak, 85 feet in height, with a circumference of 24 feet, one yard above the soil. The strongest branches have nine feet in circumference. The last plate XLIII. shows the view of my cottage in the garden of the hunting-seat, a quiet and lonely place, whence I now take cordial leave of the reader, if he has continued reading through all this dry stuff. Once more I do sincerely wish that my small pains may be of use to those who are of the same profession, and that the attention of many a man may be directed toward a subject which has seemed to him of minor importance. For, if the land owner has once begun to idealize his property, he will soon see that culture of the soil can procure not only pecuniary

profit but also a real enjoyment of art, and he will further recognize how grateful nature is in every particular to him who devotes his strength to her. For only when everybody does everything ~~right~~ perfectly and completely, and when the thousand facets connect themselves easily and beautifully into one whole, only then can that lovely dream of the St. Simonists be realized. And this dream is the universal embellishment of our mother earth. But it would be good for that purpose to turn away somewhat from the poor politics, which absorb everything and which do not give us much, and to turn more to the beautiful art, the service of which is in itself a reward.

We cannot do everything for the government of the state, but to improve and ~~is~~ properly and onesidedly in every possible way, that can everybody do. And it is even a question if the desired liberty cannot thus be obtained in

an easier and better way, than by so many vain experiments as external governmental rules. For only that man is free who restricts himself.

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